

JACKMAN, LUC, D.M.A. Early Clarinet Performance as Described by Modern Specialists, with a Performance Edition of Mathieu Frédéric Blasius's *II<sup>e</sup> Concerto de clarinette*. (2005)  
Directed by Dr. Kelly J. Burke. 284pp.

Increasingly, twenty-first century musicians are expected to render 'historically informed' performances. The necessary scholarship for this type of performance is gathered through examining surviving iconography, published critiques, method books, performance practice essays, and surviving instruments. Frédéric Blasius's *Nouvelle méthode de clarinette* is a relevant source with respect to early French repertoire, and the information is most likely applicable to the interpretation of his surviving works.

To fully understand the content of early repertoire and method books, it is necessary to examine the fingerings, articulation, and ornamentation suggestions through the medium for which it was intended: the five-key boxwood clarinet. The absence of tangible aural sources makes the pedagogy of this instrument difficult to assess, and musicians are often tempted to gravitate towards the familiar sound and playing techniques of the modern clarinet. This study examines the current performance practice of the early clarinet.

Twenty-one early clarinet specialists from around the world were asked to fill out a questionnaire on the modern approach to early clarinet technique. Answers were compiled and compared to surviving method books in six essays. A list of available fingering chart compilations, and a list of works offering

complete translations of early methods was provided to help aspiring clarinetists undertaking the study of the five-key clarinet.

Mathieu-Frédéric Blasius was a prolific composer, conductor, performer, and pedagogue of the Classical era and his influence helped establish the foundation for the present day excellence of French wind players. Blasius's output for clarinet comprises *Nouvelle méthode de clarinette*, several chamber music works, and four clarinet concertos. The latter illustrate virtuoso writing and playing characteristics of clarinetists at the Paris *Conservatoire* upon its foundation. Unfortunately, many of Blasius's works have been lost or forgotten. The parts to *II<sup>e</sup> Concerto de clarinette* have only one surviving copy, located in the Edwin A. Fleisher Music Collection of the Philadelphia Free Library. They contain several inconsistencies with respect to articulations, dynamics, and ornamentation. This study presents a revised performance edition of the concerto in full score, reintroducing a significant French concerto of the early nineteenth-century to the clarinet repertoire.

EARLY CLARINET PERFORMANCE AS DESCRIBED BY MODERN SPECIALISTS,  
WITH A PERFORMANCE EDITION OF MATHIEU FRÉDÉRIC BLASIUŠ'S  
*1<sup>re</sup> CONCERTO DE CLARINETTE*

By

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A Dissertation Submitted to  
the Faculty of The Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Greensboro  
2005

Approved by

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Committee Chair

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De tous les instruments  
c'est la clarinette qui a le plus d'analogie avec la voix.  
Qu'on persuade donc aux élèves  
que le principal attribut de cet instrument est de chanter.  
Qu'ils n'oublient pas un instant cette vérité:  
qu'il vaut mieux émouvoir qu'étonner.

Bernard Sarette  
Founder of the Paris Conservatoire

APPROVAL PAGE

This dissertation has been approved by the following committee of the  
Faculty of The Graduate School at The University of North Carolina at  
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14 March 2005  
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14 March 2005  
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## ACKNOWLEDGEMENTS

The author wishes to express appreciation to the members of his Doctoral Advisory Committee for their professional support, rousing performances, and countless hours of revisions. The warmest and most profound gratitude is to Dr. Kelly J. Burke—UNCG’s ‘Clarinet Mommy’—an inspiring woman, guide, and pedagogue. Special warm thanks are also due to Dr. Andrew Willis for stimulating discussions on performance practice, performance philosophy, and the opportunity to share great repertoire on period instruments. The author wishes to thank Dr. Michael Burns for transmitting meticulous rhythm and grammar skills; and for sharing a delicious spread called *Marmite*. The author also wishes to thank Dr. Scott Rawls for inspiring poise and confidence in times when it was most needed. Thanks are also due to Amanda for moral support and tedious proofreading of the preliminary drafts.

Finally, this project would not have been possible without the participation of early clarinet specialists and their most advanced students. The author appreciates the time and energy participants invested in answering the early clarinet survey, in spite of hectic schedules and busy lifestyles. Special thanks to Charles Neidich from the Juilliard School, and Donald Oehler from the University of North Carolina at Chapel Hill, for sharing their knowledge and granting permission to publish the lesson scripts.

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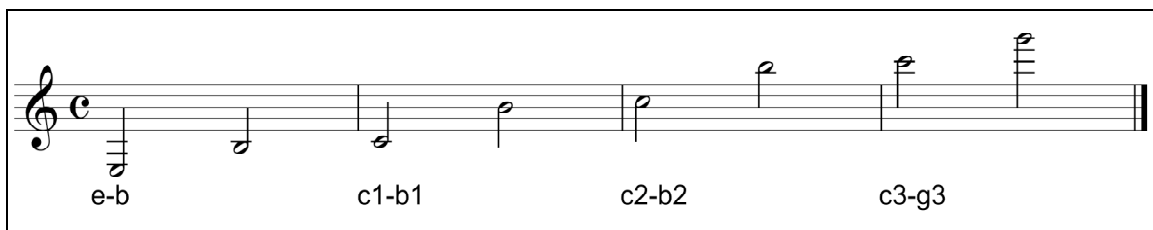


Figure 1: Musical Notation. The following system of musical notation is used throughout.

## CHAPTER I

### DESCRIPTION OF STUDY

The present study serves two distinct, yet closely related purposes: The first is to examine the current performance practice of the early clarinet; the second is to revive a clarinet concerto by Frédéric Blasius, one of the founders of the French school of clarinet playing, by creating a performance edition of *II<sup>e</sup> Concerto de clarinette*.

Increasingly, twenty-first century musicians are expected to render ‘historically informed’ performances. Historical information of performance practice has been preserved in written documents (published critics, treatises, method books); iconography (paintings, instrument sketches); and surviving instruments. The latter comprises the only tangible source of aural information:

Writing about how to play music is not particularly easy. The author of an instrumental treatise has to spend a lot of time saying things that seem the opposite of what he or she said before in a different context, because there is a delicate balance in excellent, stylish playing that cannot be captured prescriptively. Leopold Mozart and others were trying to do an impossible job, a job that remains impossible today.<sup>1</sup>

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<sup>1</sup>Anthony Pay, “Phrasing in Contention,” *Early Music* 24, no. 2 (May 1996): 290.

In the case of *II<sup>e</sup> Concerto de clarinette* by Frédéric Blasius, *Nouvelle méthode de clarinette* is a primary source of information on performance practice, musical notation, and clarinet pedagogy from the composer himself. To fully understand and appreciate the significance of early treatises, repertoire and method books for the clarinet, it is necessary to place them within a historical context.

Most musicians have a natural interest in music history [... but they] are not willing to sacrifice modern acoustics and technical developments in favor of the more primitive mechanics of early instruments, but many wish to gain a greater appreciation and understanding of their instruments through a historical study of various 'predecessors'.<sup>2</sup>

Lawson explains our tendency to neglect early repertoire with respect to sound: Modern North-American clarinetists have a tendency to gravitate toward a sound that overpowers the delicate vocal qualities of the early repertoire (i.e. *II<sup>e</sup> Concerto de clarinette*). Furthermore, early repertoire offers little technical challenges to the modern mechanism:

The most significant thing that early clarinet performance has given me is a deeper appreciation of the literature from the past—both musically and technically. What is seemingly ‘easy’ on modern horns can be an incredible challenge on period horns. I have also taken to being more inventive with fingers on my modern horns, enjoying the tonal differences, and using them to musical advantages.<sup>3</sup>

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<sup>2</sup>Ronald Thomas Lee, "Background Studies for an Authentic Performance of Johann Stamitz's Concerto in Bb for Clarinet and Strings" (M.M. thesis, University of Michigan, 1966), 8.

<sup>3</sup>Donald Oehler, survey response.

Though clarinet history is intimately related to the study of period instruments, it has been extensively covered in many books, articles, and dissertations, many of which are included in the reference section. In addition to the works by Colin Lawson and Albert Rice examined below, the works of Oskar Kroll and Geoffrey Rendall remain staple sources in clarinet history literature.<sup>4</sup>

Early nineteenth-century performance practice is an integral part of this period instrument project, and participants wrote that studying the early clarinet offers information of performance practice and style: “I had been studying classical performance practice for some time, had been interested in ornamentation, and had begun improvising cadenzas. Playing period instruments was a natural extension of this.”<sup>5</sup> Exhaustive research of classical era theory, terminology, and style is beyond the scope of this project; authorities on the subject have been listed in the reference section. Musicians are encouraged to become acquainted with all available contemporaneous performance practice information with respect to the works they are playing, in order to render historically informed performances. The modern references used by the author throughout this project have been the works by Clive Brown and Charles Rosen.<sup>6</sup>

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<sup>4</sup>Oscar Kroll, *The Clarinet* (London: B. T. Batsford Ltd., 1968); and Francis Geoffrey Rendall, *The Clarinet* (New York: New York Philosophical Library, 1954).

<sup>5</sup>Charles Neidich, survey response.

<sup>6</sup>Clive Brown, *Classical and Romantic Performance Practice, 1750-1900* (New York: Oxford University Press, 1999); and Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton, 1972).

Translations of the works by C. P. E. Bach, Quantz, and Tromlitz were consulted in the editing process, but edition methodology was kept to the correction and standardization of the score.<sup>7</sup>

The first purpose served by this document is to describe the current performance practice of the early clarinet. The outstanding contributions of Lawson and Rice have been the main sources of inspiration —and information— for the undertaking of this project. In *The Early Clarinet: A Practical Guide*, Lawson addresses performance considerations of the early clarinet through examination of historical literature, iconography, and surviving instruments: This offers the reader information as to how the boxwood clarinet *was* played. Every facet of this invaluable source has been reexamined in depth and expanded upon by Albert Rice in the more voluminous works *The Baroque Clarinet* and *The Clarinet in the Classical Period*. Current practices are not addressed in either source: Practical guides dealing with modern performance techniques for period clarinet have yet to be compiled or codified. The present document is concerned with the current situation and refers to period method books only as commentary to participants' answers.

Although early nineteenth-century clarinet methods were consulted, the scope of this document is not to make a survey of all contemporaneous method

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<sup>7</sup>C. P. E. Bach, *Versuch über die wahre Art des Clavier zu spielen*, trans. William J. Mitchell (New York: W. W. Norton & Co., 1949); Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, trans. Edward R. Reilly (London: Faber, 1966); and Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, trans. Ardal Powell (New York: Cambridge University Press, 1991).

books. Eugène Rousseau has adequately examined all known clarinet instructional materials from 1732 to ca. 1825 in his 1962 dissertation.<sup>8</sup> Fingering charts have been compiled in articles by Hoeprich and Rice,<sup>9</sup> and reed position has been the controversial subject of several sources: these documents were used to complement the teachings of modern period clarinet performers, but the current debate on reed position is not addressed.<sup>10</sup> Several sources consulted for this study were in the French language: Archaic spellings have been modernized for all written sources with respect to the modern language conventions. Unless otherwise stated, all translations are by the author, whose native language is French.

Early clarinet questionnaires and human subject consent forms were prepared in compliance with the Internal Review Board at The University of North Carolina at Greensboro.<sup>11</sup> Participants were chosen based on their status as active

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<sup>8</sup>Eugène Rousseau, "Clarinet Instructional Materials From 1732 to ca. 1825" (Ph.D. diss., State University of Iowa, 1962). Among the 49 works examined by Rousseau, those by the following authors are of particular interest: Franscesco Antolini, Backofen, Frédéric Blasius, John Callcott, Corrette, Démar, Denis Diderot, Louis Joseph Francoeur, Franz Joseph Fröhlich, Garsault, Joseph Gehot, Ernst Ludwig Gerber, Samuel Holyoke, Jacques Hotteterre-le-Romain, Ferdinand Kauer, Laborde, Jean-Xavier Lefèvre, Eugène Leroy, P. Leroy, John Mahon, V. Michel, Iwan Müller, Valentin Roeser, Othon Vandenbroeck, Amand Vanderhagen, and Johann Gottfried Walther.

<sup>9</sup>Erich Hoeprich, "Clarinet Fingering Charts," *The Galpin Society Journal* 38 (1985): 144-45; and Albert Rice, "Clarinet Fingering Charts, 1732-1816," *The Galpin Society Journal* 37 (1984): 16-41.

<sup>10</sup>See David Charlton, "Classical Clarinet Technique: Documentary Approaches," *Early Music* 16, no. 3 (August 1988): 396-406; Erich Hoeprich, "Clarinet Reed Position in the 18th Century," *Early Music* 12, no. 1 (1984): 48-55; idem, "The Earliest Paintings of the Clarinet," *Early Music* 23, no. 2 (1995): 258-66; and Ingrid Elizabeth Pearson, "Eighteenth and Nineteenth-Century Iconographical Representations of Clarinet Reed Position," *Music in Art* 25 (Spring-Fall 2000): 87-96.

<sup>11</sup>See Appendix A for sample questionnaire and consent form.

early clarinet performers and/or advanced students of the early clarinet. No potential participants were excluded on basis of gender, race, color, or any other demographic characteristic. The answers to the survey, along with authorized lesson scripts were used in conjunction with reprints of period method books. The twenty-one collaborating specialists included David Barnett, Jane Booth, Tindaro Capuano, Nophachai Cholthitchanta, Lorenzo Coppola, Stephen Fox, Eric Hoeprich, Marketta Kivimäki, Colin Lawson, William McColl, Lawrence McDonald, Charles Neidich, Donald Oehler, Daniel Paladini, Melanie Piddocke, Albert Rice, David Ross, Bernhard Röthlisberger, Colin Savage, Andrea Splittberger-Rosen, and Mingzhe Wang. Questionnaire answers were compiled, compared, and summarized in short essays, each dealing with specific aspects of early clarinet performance: Chapter II of the document comprises a series of six short essays describing the current practices of the early clarinet. The different topics examined with respect to period instrument performance include the reasons for undertaking the early clarinet; managing the hands and body; sound production and articulation; intonation and fingerings; reeds, and instrument selection.

Since the study of any musical instrument requires several years of study with a teacher/mentor, it was not feasible to acquire extensive pedagogical strategies from participants. Survey questions were designed to obtain basic knowledge of early clarinet technique such as embouchure, breathing, fingerings, hand position, and performance style. Though the suggested time for answering

the questionnaire was limited to twenty-thirty minutes, several participants invested more time; one potential early clarinet specialist refused to participate in reaction to this suggested time, claiming that questions of this nature would require several hours to answer adequately. The author partly agrees with this early clarinet specialist, but believes that aspiring early clarinetists will benefit from a concise description of modern performance practice of the early clarinet.

While working on this project, the author reflected on early clarinet technique using a modern replica of a six-key Lotz clarinet by Michael Hubbert. The five-key clarinet was used by the majority of players until about 1820. Theodore Lotz was one of the most important and influential instrument makers in late eighteenth-century Vienna. With the collaboration of Anton Stadler, he built the basset-horns and basset-clarinets that inspired Mozart to write his *Konzert in A* and the obligato parts in *La Clemenza di Tito*. His instruments were made of stained boxwood (body), ivory or bone (tenon rings), brass keys, and leather pads. Boxwood has little projection compared to the African Blackwood used nowadays, but the vocal quality of its more subtle vibrations is exquisite, and it is no surprise that early nineteenth-century critics and treatises pair the sound of the clarinet with that of the human voice. A surviving five-key



clarinet by Lotz [ca. 1786] located in the Geneva *Musée des Instruments anciens de Musique* was used as the model for the author's modern replica.<sup>12</sup>

Another debate that inevitably arises from any period instrument discussion is that of *authenticity*. Reading *Authenticity in Early Music* raised complex issues that would require years of research and fieldwork: Kenyon and several contributors discuss authenticity issues and questions, notably the fact that early music is a very modern fashion. Because the term literally implies that anything else would be inauthentic (or fake), its definition has been the object of heated debates since the early 1980s. Modern musicians and scholars have adopted the concept of 'historically informed' as a more positive denomination for historical performances. When asked to write about the motivations for undertaking the early clarinet, participants were asked if authenticity played any role. The answers offer many different definitions to the concept, and these are discussed in Essay 1.

Frédéric Blasius was a prolific composer, conductor, performer, and pedagogue of the classical era. His compositions include several chamber and solo works for clarinet. His reputation as a fine conductor of the *Opéra-Comique* has been documented in several sources, and the ensembles he attended and conducted laid the foundation for the present day excellence of French wind

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<sup>12</sup>Musée d'art et d'histoire: Musée des Instruments anciens de Musique (Item IM 136). 23, rue François Lefort, CH-1208, Genève, Suisse.

players. Blasius taught clarinet at the *École gratuite*, the *Institut national de musique*, and was appointed professor of the first class at the Paris Conservatory. In addition, Blasius wrote *Nouvelle Méthode de clarinette et raisonnement des instruments*, a historically significant pedagogical work. The introduction to Chapter III depicts Blasius's importance in the French clarinet tradition. However, the life of Blasius and the social context in which he lived and composed is beyond the scope of this study; in depth description and analysis is found in McCormick's 1983 dissertation.<sup>13</sup>

Literature on the subject of early clarinet repertoire presented several discrepancies as to the number of extant clarinet concertos by Blasius, details about their numerical title, key signature, edition, year of composition, and location of surviving copies. Time constraints did not permit traveling to the location of each surviving copy. Through consulting several sources and carefully examining the surviving parts in the Fleisher Collection, conclusions were reached as to the identity of the concerto presented in this study. All entries are compiled in Chapter III. Although works by Blasius are not considered part of the mainstream repertoire for modern clarinetists, there have been attempts to re-

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<sup>13</sup>Cathy Louise McCormick, "Mathieu-Frédéric Blasius (1758-1829): A Biographical Sketch, Catalog of Works, and Critical Performance Edition of the *Quatuor Concertant* in F, Opus 1, No. 1" (Ph.D. diss., Michigan State University, 1983).

introduce his music. Most notable are the works by Karen Ann Moeck, William Menkin, and Cathy Louise McCormick.<sup>14</sup>

The clarinet is a comparatively recent addition to the orchestra and the musical world. With the exception of the Mozart and Stamitz concertos, there are few well-known significant works from its period of early development; French concertos being exceptionally rare. This performance edition is the first step in reviving a classical era French clarinet concerto.

Chapter III comprises the performance edition of *II<sup>e</sup> Concerto de clarinette* by Frédéric Blasius in full score, transcribed and edited based upon the surviving parts located in the Edwin A. Fleisher Collection of the Philadelphia Free Library, (possibly published by Magasin de Musique in 1805). The catalog entry of this document reads: Blasius, Frédéric (1758-1829), *Concerto no. 2: for clarinet and small orchestra*/Frederic Blazius [sic]. Call number 887m.

The manuscript score in box 887 is not from Blasius's hand. A note dated 12/6/53 is attached to it and reads: Score 887; There are many errors in this score—accidentals omitted—2 quarter notes where there should be 2 eighths—etc. The title page reads: "Troisième [sic] concerto pour clarinette / par Frédéric Blazius, Dédié à son ami Martin, chef de la musique des Chasseurs à pied

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<sup>14</sup>Karen Ann Moeck, "A Comprehensive Performance Project in Clarinet Literature and an Edition of Matthieu Frédéric Blasius' *Clarinet Concerto No. 1 in C*" (D.M.A. diss., University of Iowa, 1980); and William Menkin, "Frédéric Blasius: *Nouvelle Méthode de Clarinette et Raisonnement des Instruments*. A Complete Translation and Analysis with an Historical and Biographical Background of the Composer and His Compositions for the Clarinet" (D.M.A. diss., Stanford University, 1980).

de la garde Impériale."<sup>15</sup> The original instrumentation calls for a clarinet in C, which has a brighter sound than the now commonly used B-flat instrument:

The continued use of the various sizes of clarinets was recommended [by the committee at the Paris Conservatoire], not on technical grounds (though Müller's clarinet could hardly claim to be genuinely omnitonic) but because the exclusive use of a single instrument would deprive composers of an important tonal resource. In outlining the character of each size, the Conservatoire commission included a positive appreciation of the C clarinet ('le son brillant'), as well as the A ('propre au genre pastoral') and B flat ('propre au genre pathétique et majestueux').<sup>16</sup>

In reviving early works for wind instruments, the first step consists of locating surviving manuscript scores and/or parts of the work to be published: Since manuscripts weren't found, photocopies of parts from the original edition were obtained. The next step was to transcribe the parts into modern notation. Editing the concerto involved entering the parts into score format, using professional notation software; correcting obvious note errors; making the phrasings, articulations, dynamics, and ornaments consistent among the parts; and where appropriate, adding suggestions for dynamics and articulation. Editing methodology and detailed critical notes are included in Chapter III.

Facsimiles of the parts, score, note, and cover page were prepared for this study by Mr. Kile Smith of the Philadelphia Free Library.

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<sup>15</sup>Translation: Third concerto for clarinet, by Frédéric Blazius, dedicated to his friend Martin, conductor of the *Chasseurs à pied* of the Imperial Guard.

<sup>16</sup>Colin Lawson, "The Authentic Clarinet: Tone and Tonality," *Musical Times* 124 (1983): 357.

## CHAPTER II

### EARLY CLARINET PERFORMANCE AS DESCRIBED BY MODERN PERFORMERS OF THE EARLY CLARINET

Musicians studying the five-key clarinet often refer to surviving eighteenth-century sources. Instruction found in early encyclopedias is often limited to a brief description of the instrument and a fingering chart. The method books by Backofen, Blasius, Fröhlich, Lefèvre, and Roeser offer a more complete approach to the techniques involved in playing the clarinet. Since most of these were originally written in French or German, it is fortunate that modern scholars have taken the time to translate them into modern English.<sup>17</sup>

The majority of performers wishing to play instruments such as the five-key clarinet or chalumeau are usually advanced clarinetists wishing to acquire

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<sup>17</sup>Johann Georg Heinrich Backofen, *Answeig zur Klarinette, nebst einer Kurzen Abhandlung über das Basset-Hörner* (Leipzig: Breitkopf und Härtel, [ca. 1803]; reprint, Celle: Moeck Verlag, 1986), translated in Susan Carol Kohler, "J. G. H. Backofen's *Answeisung zur Klarinette nebst einer kurzen Abhandlung über das Basset-Horn*, Translation and Commentary" (D.M.A. diss., University of Washington, 1997); Lorents Nicolai Berg, "Om Clarinetten," in *Den første Prøve for Begyndere udi Instrumental-Kunsten*, translated by Mrs. Sonni Marschik in Albert Rice, "The Clarinet as Described by Lorents Nicolai Berg (1782)," *Journal of the American Musical Instrument Society* 5-6 (1979-1980): 42-53; Frédéric Blasius, *Nouvelle Méthode de clarinette et raisonnement des instruments* (Paris: Porthaux, 1796; reprint Geneva: Minkoff, 1972), translated in Menkin; Joseph Fröhlich, *Vollständige Theoretisch-praktische Musikschule für alle bey dem Orchester gebräuliche wichtigen Instrumente* (Bonn: Simrock, 1810-1811), the clarinet section translated in Rousseau; Jean-Xavier Lefèvre, *Méthode de clarinette* (Paris: Imprimerie du Conservatoire de Musique, 1802; reprint, Geneva: Minkoff, 1974), translation and commentary in Lowell Youngs, "Jean-Xavier Lefèvre: His Contributions to the Clarinet and Clarinet Playing" (D.M.A. diss., Catholic University of America, 1970), 91-157; Valentin Roeser, *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* (Paris: Le Menu, 1764; reprint, Geneva: Minkoff, 1972), translated in Albert Rice, "Valentin Roeser's Essay on the Clarinet (1764): Background and Commentary" (M.A. Thesis, Claremont Graduate School, 1978); and Anton Stadler, *Musik Plan*, translated in Elizabeth A. Carroll, "Anton Stadler's Contributions to the Clarinet, Clarinet Playing and Late Eighteenth Century Music Pedagogy" (M.M. Thesis, Bowling Green State University, 1986).

performance practice information and historical perspective. Because of their background, they are both advantaged and disadvantaged when undertaking the period instruments. Basic techniques such as correct breathing, efficient finger movement, and meticulous rhythm are obviously helpful in the study of any instrument. However, the early clarinet requires less pressure from the embouchure and the breathing muscles, reeds that would be much too soft for the modern mouthpiece, and cross fingerings that are both awkward and difficult to voice properly. When attempting to play the boxwood clarinet in the same manner as one would play the modern Böhm clarinet, the instrument feels resistant, out of tune, and the chromatic scale is nearly impossible to perform. On the other hand, soft reeds and a gentle airflow allow a vocal-like sound, flexibility of embouchure, control of intonation, and a full chromatic scale from e to c<sup>3</sup>. It is advisable to study with an early clarinet specialist, in order to help discriminate between the techniques that transfer, and those that do not.

In order to establish current performance practice and pedagogy of the early clarinet, twenty-one early clarinet specialists were asked to answer a short survey. A consent form designed in compliance with the guidelines established by the Internal Research Board at the University of North Carolina at Greensboro was prepared (See Appendix A). Consent forms and questionnaires were sent to participants in electronic format via e-mail, or hard copy via airmail. Participants were informed that responses submitted were subject to be used in this study,

and were asked whether they wished to be credited for the answers submitted. Exact quotes were used only in instances where participants expressed the wish to be credited, and are credited in the text or by means of a footnote. Further information was extracted from early clarinet lessons with Charles Neidich of the Juilliard School and Donald Oehler of the University of North Carolina at Chapel Hill.<sup>18</sup>

Summary essays were then prepared based on participants' responses coupled with the author's own experiences. The following essays offer interpretation of early method books from the modern performer's point of view, along with the participants' personal pedagogical and philosophical views.

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<sup>18</sup>See Appendix B and C for complete lesson scripts.

## Essay 1: Perspective, Authenticity, and Pedagogy

No matter how we strive to recreate an earlier sound  
we are the children of our own age and time.

David Barnett

### Questions:

- 1) What were your reasons for undertaking the early clarinet?
- 2) What role did *authenticity* play?
- 3) Did you receive any instruction from a teacher/mentor?
- 4) Do you currently have early clarinet students?
- 5) Do you believe that a clarinetist's 21<sup>st</sup> Century conception of sound influences his/her approach to the early instruments?

In the process of selecting a musical instrument through which one will express his or her artistic self, most will base their decision primarily on availability of resources, opportunity, personal preferences, and curiosity. Generally, musicians undertaking the study of early clarinets have prior knowledge and playing experience on its modern counterpart: "I find that by the time a clarinetist is ready to begin playing period instruments, he/she is either well along to becoming a professional, or is already at a very high level of performance."<sup>19</sup> What then motivates advanced clarinetists to undertake an instrument with fewer keys, less projection, for which no formal instruction is

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<sup>19</sup>Donald Oehler, survey response.



readily available, and that is relatively difficult to obtain? The main element emerging from the participants' answers to this question is that playing music on instruments for which it was intended brings a different perspective to the musical notation. The early clarinet's warm vocal-like sound was also one of the reasons shared by the participants for undertaking this project: "I was fascinated by the sweetness of tone and the variety of colors produced from classical clarinet."<sup>20</sup> Since recording devices were not available in the early nineteenth-century, surviving instruments are the only tangible sources of aural information: They witnessed ancient times.

Through a set of conventions, notation can communicate musical ideas in written form, either as a printed score, or published accounts on performance practice. However, written words are limited in expressing feelings or describing a musical phrase, and musical notation is interpreted differently by musicians separated by two hundred years of history:

For nine hundred years notation has progressed, and still it is far from perfect. We are not often conscious of this with regard to modern music, for most of what we wish to play is already known to us from previous hearing; and when it is not, the style of the music is familiar enough to enable us to interpret the written text correctly without having to think much about it. However, future generations will find difficulties and doubtful interpretations where all seems clear to us. A hundred years ago people wrote their music still less accurately than we do now, so that if we want to play in the original style a composition of Beethoven, for example, we find the text incomplete and imitative interpretation

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<sup>20</sup>Nophachai Cholthitchanta, survey response.

perplexing, for the leading players of our time do not agree in their readings.<sup>21</sup>

The study of romantic music, modern concert halls, and recording technology all contribute to the way we interpret dynamic markings, shape a musical phrase, and strive for ‘accurate’ performances:

It is extremely difficult to unlearn certain elements. I think that we have a larger sound in our ears both as a player on a single instrument and as an ensemble musician and that we work to make, probably, more sound on the historical instruments than may have been produced at the time. Concert hall conditions affect this aspect also. We play in much larger spaces that the eighteenth-century orchestra would have known and the performance needs to carry in such a space.<sup>22</sup>

As above-mentioned by Dolmetsch, the interpretation of music notation has changed over time, and several conventions that were taken for granted by composers are no longer part of performance practice:

Those elements of style which a composer found it unnecessary to notate will always remain for us a foreign language, but eventually we may be able to converse freely within it as musicians, and so bring a greater range of expression to our playing, rather than merely pursuing some kind of unattainable authenticity.<sup>23</sup>

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<sup>21</sup>Arnold Dolmetsch, *The Interpretation of Music of the 17<sup>th</sup> and 18<sup>th</sup> Centuries* (London: Novello and Company, 1946), v-vi.

<sup>22</sup>Jane Booth, survey response.

<sup>23</sup>Lawson, “Playing Historical Clarinets,” *The Cambridge Companion to the Clarinet* (New York: Cambridge University Press, 1995): 135.

Participants expressed the desire to experience music on instruments similar to those used by our colleagues from the past: “I wanted to experience as much as possible what performers in the eighteenth and nineteenth centuries experienced—in other words, to experience old music as if it were new music.”<sup>24</sup>

The medium through which we study repertoire inevitably changes our perception, terminology, and overall approach. These concerns were expressed by Lorenzo Coppola, an active performer of early clarinet in Italy:

I have been playing modern clarinet many years in orchestras and chamber music ensembles in Italy. I have always found my musical activities somehow superficial, unsatisfying or disappointing. I was always surprised considering the very little effort that my colleagues and I were doing in general in analyzing and interpreting music. We did not pay much attention to style and the general approach to pieces made no difference between Mozart and Poulenc, for example. We used the same patterns, same definitions, and same words to pieces that could be 200 years apart from each other. We had only one vocabulary, universal, and valid for everything. We had no idea of what were our instruments before being as they appear today. So I decided to go a little bit further and, being also a recorder and cornetto player and knowing quite well the repertoire of the seventeenth and eighteenth centuries, I started studying the early clarinets in order to acquire some stylistic-al knowledge for interpreting pieces of the classical and romantic period.

The fully chromatic Böhm-system clarinet has the advantages of greater projection and evenness of scale. However, these benefits can become frustrating when shaping a delicate vocal phrase. Lawson writes that the early clarinet revives the lesser-known repertoire: “It is no accident that players of the

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<sup>24</sup>Charles Neidich, survey response.

Böhm-system have tended to ignore much of the small-scale classical repertoire, whose character is arguably better suited to the lighter and less cumbersome tone of earlier clarinets.”<sup>25</sup> In addition to acquiring knowledge of the acoustical and technical characteristics of the medium available to performers and composers from the past—thus enhancing our comprehension of the repertoire and pedagogical materials—playing original instruments highlights the evolution of repertoire: “The composers knew the instrument; they knew what to write and what to avoid. In addition, what interested me was how the writing and the instrument pulled each other. I thought that that was fascinating.”<sup>26</sup>

Since the early 1980s, the early music scene has expanded, and the term *authenticity* has been the subject of heated debates. As stated earlier, the author believes that the philosophical concept of authenticity inevitably plays a role in the study of early instruments. However, resulting performances on early instruments will not necessarily be *more authentic* than on modern instruments, but will be historically informed. Advocating the importance of authenticity in the early clarinet path, Stephen Fox writes:

It [authenticity] is the most important overriding control on all aspects of early clarinet playing, instrument making, and music interpretation; without a commitment to authenticity, there is no point to being involved in the movement. (This is not to say that there is only one possible version of “authenticity”; as in any scholarly field, there is room for

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<sup>25</sup>Lawson (1995): 135.

<sup>26</sup>Charles Neidich, Appendix C, 275.

differences and for alteration of our views as new information is received.)

Participants in this study generally agree that *authenticity*—in the historical sense—is a rather abstract concept, and is impossible to attain, no matter how much historical information is gathered through written sources, iconography, and surviving instruments. Having no tangible knowledge of what it is like to live, study, and perform in late eighteenth-century Vienna limits our endeavor; it is impossible to travel through time and learn music from the social context in which it was written:

I have never liked the word [authenticity]. We can aim to recreate performances, not reproduce them. Inevitably, historical evidence is skewed in favor of the craft rather than the art of being a musician. It was the latter that impressed Mozart, Brahms etc, however.<sup>27</sup>

The music industry has used *authenticity* as a marketing tool, and one can find the inscription “Performed on authentic instruments” on sound recordings from the 1980-1990s.<sup>28</sup> *Authentic* implies performing on historically accurate instruments (originals or replicas), and careful examination of performance practices and instrumental techniques. In some cases, the term is

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<sup>27</sup>Colin Lawson, survey response.

<sup>28</sup>Notably recordings by The Academy of Ancient Music, directed by Christopher Hogwood, published by L'Oiseau Lyre. To the extent of my knowledge, the choice of instruments and performance techniques used in these recordings are supported by research and scholarship: The commentaries on the use of *authentic* or *authenticity* are in no way directed toward the recordings by The Academy of Ancient Music.

used without supporting scholarship, and specialists question the extent of its implications:

I get tired of seeing recordings of say Mozart as being on authentic instruments which turn out to be performances on 10-key clarinets. It makes the term seem meaningless. I have come to adopt [the] more in vogue term of “historically informed” to describe what I am doing.<sup>29</sup>

Donald Oehler, an early clarinet specialist from the University of North Carolina at Chapel Hill explains that this concept has lost its impact, since early instruments are no longer a novelty, and are now viewed as ‘only instruments’:

What happened is that the early music movement, like the electronic music movement, has faded into the fabric of musical life. If you listen to the radio, they do not even mention when the orchestra is performing on period instruments. There was a time when it was advertised. The excitement has faded away.

Musicians undertaking the study of the early clarinet, or the chalumeau (the clarinet’s precursor) usually have experience of the modern instruments, and most are accomplished players seeking knowledge that is not accessible through the contemporary medium:

I teach early clarinets only to people who already play modern instruments well and who understand my approach to the modern clarinet. Then playing the early instruments becomes a matter of discovery and experimentation.<sup>30</sup>

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<sup>29</sup>David Barnett, survey response.

<sup>30</sup>Charles Neidich, survey response.

Instruction is informal and most are self-taught: “The process has always been a self-tutoring affair.”<sup>31</sup> Lessons are seldom dispensed in the same academic context than modern clarinet (i.e. weekly lessons with a mentor, chamber music coachings, master classes, and regular performances). Lessons are referred to as ‘consultations’, or ‘conversations with colleagues’. Figures 2 and 3 represent the answers submitted for the student/teacher questions.

Instruction or not, specialists advocate bringing as little modern bias as possible in the study of the early clainet. The instrument has the potential to transfer a great deal of knowledge, but one must listen and refrain from trying to give it a sound that it does not possess: “The point with old instruments is to have them lead you in the direction which makes them speak most easily and best in tune even if the sound is different from what you would expect.”<sup>32</sup> Working towards *authenticity* in the sense of expressing oneself, letting go of preconceived ideas and intellectual ego, and letting music flow through the instrument as it would naturally flow from the voice of an accomplished singer will be satisfying to the player and audiences alike: “The finest performances feature a tone quality played in a style that imitates a fine singer, as mentioned by many players in the past, such as, Roeser, Vanderhagen, Lefèvre, Mahon, and

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<sup>31</sup>David Barnett, survey response.

<sup>32</sup>Charles Neidich, survey response.

Bärmann.”<sup>33</sup> One should approach the early instruments with a naïve desire to discover its characteristics rather than imposing a preconceived idea of how it should sound.

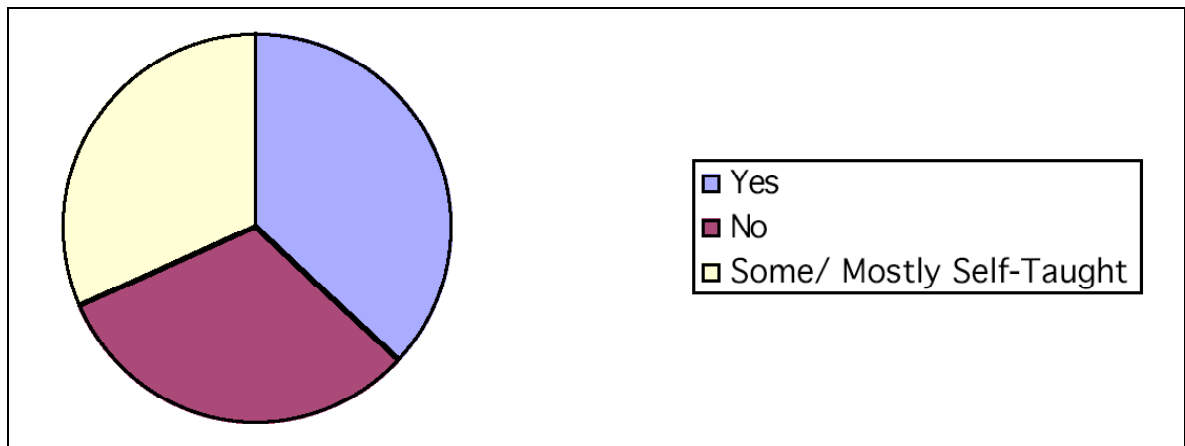


Figure 2: “Did you receive any instruction from a teacher/mentor?”

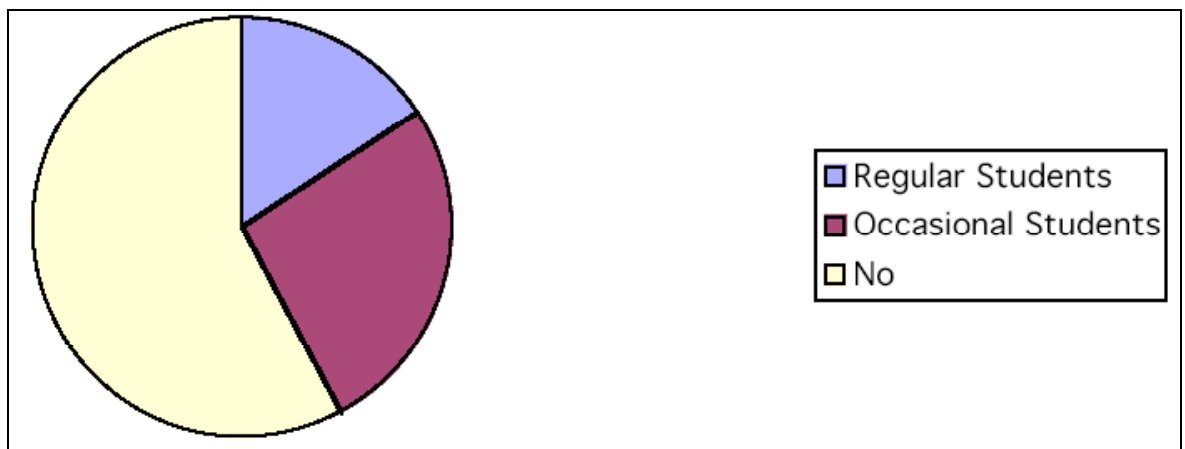


Figure 3: “Do you currently have early clarinet students?”

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<sup>33</sup>Albert Rice, survey response.



We cannot go back in time, and therefore our modern conception of sound inevitably influences our approach to the instrument. However, the awareness, flexibility, imagination, and sensitivity cultivated through playing the early clarinet can only be beneficial to our art: “Playing early clarinet has been a big influence on how I play the modern instrument.”<sup>34</sup> Through this medium, the modern clarinetist may acquire historical knowledge and a greater appreciation of the repertoire, which can be transferred to playing the modern clarinet:

After playing the music of the older composers in the simple boxwood instruments they knew, one’s view of the feel and sense of the music subtly changes. One can never think of it in exactly the same way even when playing it on a modern instrument.<sup>35</sup>

In the question about whether or not we are influenced by our twenty-first century concept of sound, the verdict was unanimous amongst participants:

Undoubtedly. We are immersed in all of our experiences as individuals and players and can never divorce ourselves totally from what we have learned and experienced. In addition, we will never know what clarinetists sounded like in the eighteenth or nineteenth centuries and how accurately or inaccurately they played.<sup>36</sup>

Stephen Fox writes that the responsibility remains in the hands of the performer. Musicians have always sought truth, beauty, and ways of producing

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<sup>34</sup>Charles Neidich, survey response.

<sup>35</sup>James MacGillvary, “Playing Old Instruments,” *Woodwind World* (October 1958): 10-12.

<sup>36</sup>Albert Rice, survey response.

the best sound their instrument had to offer (this was no different 200 years ago). Perfecting one's tone quality on the early clarinet does not imply making it sound like its modern counterpart: It is a different instrument, and the endeavor would be as pointless as trying to imitate any other instrument...

If "influence" means an undesirable bias, the answer is no, not if the player clearly understands that early clarinet and modern clarinet are different instruments, requiring distinct playing techniques and tonal concepts. In a more positive sense, experience playing instruments of all kinds, early or modern, leads to deeper appreciation of all aspects of sound, which can only be beneficial. The idea, which is advocated by certain authorities, that in order to be a "real" early clarinetist one must completely avoid "contamination" by the modern clarinet, is something that I personally find illogical. The situation is analogous to a player doubling on clarinet and saxophone; with the correct approach and with sufficient guidance and practice, the same person can sound totally characteristic on each instrument, though of course there is a danger of poor results if inappropriate techniques are used. It might also be observed that the presence in some countries of continuous and conservative traditions of clarinet playing up to the present day (or at least into the mid to late twentieth century) can potentially provide a "window" onto how the instrument may have been approached in earlier times. This is most clear in Germany and Austria, where the clarinet itself is a product of gradual design evolution - at least in acoustical terms - and where the central goal of clarinet playing has always been to achieve purity and beauty of tone; it would not be unreasonable to surmise that tonal concepts there have not changed fundamentally over the last two centuries.<sup>37</sup>

The instruments of Blasius's time were vastly different from those of today: Clarinets had fewer keys and were made of lighter wood. Its small bore created greater resistance for the player, necessitating softer reeds. In turn, this

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<sup>37</sup>Stephen Fox, survey response.

combination made it possible for players to shape notes easily and access a wide palette of articulations, achieving great expressivity. The teachings of Backofen, Blasius, and Lefèvre are difficult to understand through the Böhm instruments. However, one has numerous opportunities to learn useful performance practice information when performing the exercises and repertoire on instruments similar to the ones for which they were intended.

Anton Stadler, along with Bernhard Crusell, remains amongst the few known clarinetists to have performed the Mozart concerto *authentically* in the historical sense. These inspiring artists did not struggle with our modern influences; they were innovators of clarinet technique and mechanism; and they were constantly playing contemporary/living music. Their inspiration came from genuine and original ideas, the imitation of the singing voice, and the love of truth and beauty. Fröhlich and several others have paired the sound of the clarinet with that of the human voice, inspiring us to emulate it: “Among all wind instruments, none approaches the tone of the full, female soprano voice as much as does the clarinet.”<sup>38</sup> The human voice is often used to illustrate the model we must imitate. Every artist should aspire to the full expression of his or her true self in one way or another, rather than merely trying to recreate a sound for which we have no reference. It is neither possible or desirable to

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<sup>38</sup>Rousseau, 172.

reproduce someone else's sound, especially if we have no precise aural reference.

## Essay 2: Managing the Fingers and Body

Regardless of their respective artistic discipline, performers who are relaxed and in harmony with their breath will communicate more freely with the audience. Though many of the techniques used to play the clarinet have changed in the past 200 years, the importance of poise, ease of movement and freedom of the breath remain the most important aspects of efficient technique.

Luc Jackman

Question:

1) How would you teach hand/body position?

While comparing early and modern clarinet playing techniques, the main differences with respect to body and finger use arise from the absence of a thumb-rest on the early instrument. It would be relatively easy to solve this issue by adding a thumb-rest to the instrument, as encouraged by Marketta Kivimäki: “A thumb rest is a good invention, a piece of cork glued to the lower body joint would do. Body position is as with the modern instrument.” The addition of a thumb rest would indeed permit a body alignment closer to modern playing technique. However, examining historic iconography reveals that the clarinet was held at a greater angle in the late eighteenth and early nineteenth century than it is today. This was to accommodate the weight of the instrument

and balance it on the right-hand thumb. Some performers disapprove the addition of a thumb-rest to the instrument, since it would discourage the use of buttress fingers, reduce the angle between the instrument and the body, and possibly bringing modern bias in the perception of sound production: “I feel it is quite important to learn to balance the horn, without a thumb support. Learn to use support fingers from the beginning as a part of every note.”<sup>39</sup>

Balancing the instrument without the use of a thumb rest will inevitably encourage a greater angle. The buttress finger, also referred to as the *Stutzfinger* or ‘support finger’, becomes an important element of technique. The charts by Berg and Backofen suggest its use in several fingerings. As noted by Rice, this technique is mentioned in tutors for the recorder, flute, and oboe of the seventeenth century onward.<sup>40</sup> In addition to providing a more secure grip, the *Stutzfinger* is used for adjusting intonation, facilitating smoother playing, resonating the sound, discovering new fingerings, and avoiding unnecessary finger shifts.

With the exceptions of holding the instrument at a greater angle and including the use of the buttress finger technique in many fingerings, the overall body position while playing the early clarinet is similar to that of modern clarinet playing, as expressed by Stephen Fox, an active early clarinet performer, and

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<sup>39</sup>Donald Oehler, survey response.

<sup>40</sup>Albert Rice, *The Baroque Clarinet* (New York: Oxford University Press, 1992), 73.

maker of fine replicas: “Largely similarly to the modern clarinet, with the notable exception that the clarinet is normally held at a greater angle out from the body.” Fröhlich writes that the angle affects the condensation of the breath and projection of sound:

The best way to hold the clarinet for etiquette, comfort, and good tone is not too high or too close to the body. In the first case, one must fear that water will often collect in the holes, which hampers the free projection of the tone. In the second case, too great a part of the tone will go into the clothing of the player, and also the player will be unable to bring enough air into the instrument and will thus tire quickly.<sup>41</sup>

Backofen advocates freedom of movement and is more specific with respect to the angle:

The clarinet and arms should be held freely when playing. The bell of the instrument must be about two shoe-lengths away from the body. [...] Holding his head too far back gives him a sassy, impertinent appearance. Holding it too far forward gives him a shy, unpromising demeanor.<sup>42</sup>

The head should be held straight in order not to impede the breath: “La clarinette doit être tenue sans gêne, il ne faut pas avancer, ni baisser la tête parce que cela empêche la respiration. Il faut que la tête soit droite et sans

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<sup>41</sup>Rousseau, 182.

<sup>42</sup>Kohler, 10-11.

affectation.”<sup>43</sup> The fingers should be curved: “Hand position should be relaxed with fingers curved, the pads coming squarely down on the finger holes;”<sup>44</sup> and tension should generally be avoided: “Essentially as per modern clarinet, taking care to avoid tension (esp. early basset horn RH)”<sup>45</sup>

The different distances between tone holes makes slight changes in finger position necessary. The general rule is to find a position that is comfortable and efficient: “In general I would think that each person would naturally find the position which is most comfortable for him/her, and see no reason to adjust this unless undue strain is being placed on the body.”<sup>46</sup>

Finally, Lorenzo Coppola emphasizes the importance of managing body and fingers in the communication of the musical text to the audience:

I take care of wrong (meaning physically wrong positions, which can provoke pain) positions of course but also of ugly ones: the communication with the audience is part of the artistic game and too often a good performance is partially compromised by the wrong ‘theatrical’ aspect of it.<sup>47</sup>

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<sup>43</sup>Blasius, 48. Translation: The clarinet should be held without discomfort, one must not bend the head too far forward or back, because this would restrict the breath. The head should be poised and straight, without affectation.

<sup>44</sup>Albert Rice, survey response.

<sup>45</sup>Colin Lawson, survey response.

<sup>46</sup>Melanie Piddocke, survey response.

<sup>47</sup>Lorenzo Coppola, survey response.



Basic concerns vis-à-vis ease of movement and beauty of sound should dictate how one holds the instrument. The overall use of the fingers and body when playing the early clarinet is similar to that of the modern clarinet. Slight adjustments of finger position must be made to accommodate the different distances between tone holes, and a wider angle is necessary to balance the weight of the instrument on the right-hand thumb. The wider angle will in turn increase reed vibration and flexibility of the embouchure.

### Essay 3: Sound Production and Articulation

If you want the clarinet to sound good, you must not put the mouthpiece too far into the mouth, as it must otherwise shriek like a happy goose. Instead, the reed is placed on the lower lip, and in this manner you force it with the breath to produce a pleasant sound and tone, using the tongue to separate the notes at your discretion.

Lorents Nicolai Berg (1782)<sup>48</sup>

#### Questions:

- 1) What embouchure techniques do you currently use/teach?
- 2) How did you arrive at this decision?
- 3) Please describe your concepts of breathing/blowing.
- 4) How do you teach sound production?
- 5) What are your thoughts on articulation?

Embouchure techniques used in the early 1800s were influenced by reed position, which differed between countries and individuals within a country. During this period, the clarinet was gaining popularity as a solo instrument, and clarinetists from all parts of Europe were touring, displaying mechanical developments and sounds that would inevitably influence clarinetists in the audience. The reed position question is further complicated by the overlap of both techniques, until the adoption of reed-below (mandibular embouchure, or *untersichblasen*) practice by the *Conservatoire de Paris* in 1830. Advocating the

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<sup>48</sup>Rice (1979-1980): 47. The Norwegian bandmaster Berg is the first documented source recommending the lower-lip (mandibular) embouchure.

reed-above technique (maxillary or übersichblasen), and raving about the court clarinetists Meisner, Fröhlich explains that the breath articulation is accomplished by pronouncing an easy and light “ha.”<sup>49</sup> In his 1803 treatise, Backofen wrote:

By the way, whether it is better while playing to place the reed against the upper or lower lip—which clarinetists call on top or underneath—I have no preference. I have heard good people play in both manners. Here, what one is used to is most important.<sup>50</sup>

This suggests that Backofen observed both techniques in the later part of the eighteenth century, while writing *Answeig zur Klarinette, nebst einer Kurzen Abhandlung über das Basset-Hörner*. The debate as to whether Anton Stadler performed the Mozart *Clarinet Concerto* with the reed below or above remains a mystery; though Carroll observes that Anton Stadler’s pronounced under bite—as seen on a drawing located in the Deutsche Staatsbibliothek, East Berlin—would have made the maxillary embouchure almost impossible.<sup>51</sup> Eric Hoeprich has examined several iconographical sources and surviving instruments in his articles “Clarinet Reed Position in the 18th Century” and “The Earliest Paintings of the Clarinet,” offering information on reed position with respect to countries and time periods. The early clarinetists surveyed encourage experimentation with both techniques, yet all prefer the reed-below in

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<sup>49</sup>Rousseau, 188.

<sup>50</sup>Hoeprich (1984): 50.

<sup>51</sup>Carroll, 25.

performance. The advantage of approaching the early clarinet with an unfamiliar embouchure technique is the reduction of possible modern bias (desire to obtain a sound similar to the modern clarinet):

It was important to bring as little modern bias as possible into early clarinet performance. I am glad that I started that way [reed-above]. I have seen a number of clarinetists begin period instruments with great enthusiasm only to become discouraged or disappointed with their results after some months of practicing. I believe this is true because there is too much modern bias, which leads to disappointment down the road. I just felt that it was important to begin the period instrument as a new instrument, not an old clarinet.<sup>52</sup>

The use of reed-above technique combined with the rarity of teeth marks on surviving mouthpieces would suggest that a double-lip embouchure technique was most widespread amongst the earliest clarinetists; The author believes that this was further influenced by the common practice of oboists doubling on clarinets, until the clarinet's full acceptance into the orchestral woodwind choir:

Il faut donc [...] prendre bien garde que le bec ni l'anche ne soient touchés par les dents. Il faut appuyer le bec sur la lèvre inférieure, couvrir l'anche de la lèvre supérieure, sans que les dents y touchent en aucun cas car les dents ne doivent que soutenir les lèvres et leur donner la force nécessaire pour pouvoir pincer dans les tons hauts.<sup>53</sup>

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<sup>52</sup>Donald Oehler, survey response.

<sup>53</sup>Blasius, 47-48. Translation: One must take care that neither the mouthpiece or the reed be in contact with the teeth. It is necessary to rest the mouthpiece on the lower lower lip, cover the reed with the upper lip, without touching it in any circumstance with the teeth, because the teeth must only support the lips and give them the power to press in the high notes.

The advantage of using an embouchure technique that is similar to the one used on the modern clarinet is the ability to get satisfying results early in the process: “Most reasonable and logical for a contemporary clarinetist.”<sup>54</sup> The embouchure is “snugged” very gently between the lips—thus creating a seal—without any chin or jaw pressure to bend the reed. Eric Hoeprich describes the early clarinet embouchure as slightly looser and more flexible than the modern technique. The early clarinet mouthpiece is relatively tiny, with a long, narrow window, and small tip opening.

Clarinetists are advised to discover the instrument rather than trying to make it sound familiar: “The primary principle is to allow the instrument play the way it naturally wants to; the player must not try to force it to conform to predetermined concepts of tone and volume.”<sup>55</sup> Adding too much forward jaw pressure—therefore creating resistance—will restrict the instrument. Embouchure technique must remain flexible and fine-tuned to every note: “You cannot play this instrument with a fixed embouchure and expect every note to work. The same applies to the modern clarinet, but it lets you sort of get away with it.”<sup>56</sup> The resistance of the instrument is also quite different:

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<sup>54</sup>Marketta Kivimäki, survey response.

<sup>55</sup>Stephen Fox, survey response.

<sup>56</sup>Charles Neidich, Appendix C, 279-80.

I feel that the early clarinet should be very free blowing, without resistance. The more resistance, the less likely it is that notes are going to speak when desired, and cross fingerings in particular become out of tune and dull. I find that if I can blow freely, this greatly increases the color of the tone.<sup>57</sup>

The instrument itself is quite resistant, especially when playing cross fingerings; it is of utmost importance to use very soft reeds in order to access the full chromatic scale. The resulting feeling of a proper reed/instrument combination should be free blowing, with less resistance than the modern instrument: “It is important to keep in mind that the blowing resistance on both baroque and classical clarinets is considerably less than on the modern clarinet.”<sup>58</sup> This permits greater flexibility in response to intonation and the varied amounts of resistance offered by the fingerings. The blowing resistance on the early clarinet was compared to that of the recorder by several participants: “I realized that playing the early clarinet (or chalumeau) has much more in common with just blowing (as in a recorder) than biting (and suffering sometimes).”<sup>59</sup> The overriding blowing concept is that less is more: Relax the embouchure, support the sound, and try to get most of sound with minimum of air. Softer reeds (#1.5 or 2.0) permit a loose embouchure, vibration of the air column (even in the above-mentioned resistant cross fingerings), better control

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<sup>57</sup>Melanie Piddocke, survey response.

<sup>58</sup>Rice (1992), 68.

<sup>59</sup>Lorenzo Coppola.

of intonation, and rapid tonguing. With the reed-below technique, articulation on the early clarinet is usually performed with the tongue. Lefèvre and Blasius both compare the use of the tongue on wind instruments to the use of the bow on strings:

Lefèvre: L'articulation des instruments à cordes se fait par le moyen, ou de l'archet, comme le violon, ou des doigts, comme la harpe, [et] la guitare. Celle des instruments à vent se fait par la langue: sans la langue il est impossible de bien jouer de la clarinette, elle est à cet instrument ce que l'archet est au violon; l'action de la langue qui détermine l'articulation s'appelle coup de langue, pour donner les coups de langue il faut boucher l'anche avec la langue puis la retirer pour introduire l'air dans l'instrument en prononçant la syllabe *tû*.<sup>60</sup>

Blasius: Le coup de langue est à l'instrument à vent ce qu'est le coup d'archet aux instruments à cordes. Ce sont les différents coups de langues qui produisent les différents effets et expressions. Nous commencerons par le coup de langue ordinaire, qui est de couler les deux premières et de détacher les deux autres. [...] Pour couler deux à deux, il faut toujours donner à la première note un petit coup pour marquer la séparation, sans cela on ne pourrait distinguer si vous coulez deux, trois, ou quatre.<sup>61</sup>

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<sup>60</sup>Lefèvre, 9-10. Translation: Articulation on string instruments is made by means of the bow, as on violin, or by the fingers, as on the harp or the guitar. On wind instruments, it is done by the tongue. Without the tongue, it is impossible to play the clarinet well. It is to this instrument what the bow is to the violin. It is the action of the tongue that determines articulation, called tonguing. In order to tongue, it is necessary to stop the reed with the tongue, and then pull it back to introduce air into the instrument, pronouncing the syllable *tû*.

<sup>61</sup>Blasius, 52. Translation: The tongue stroke is to the the wind instrument what the bow stroke is to strings. It is the different types of tongue strokes that produces the different effects of expression. We will begin with the usual [ordinaire] tongue stroke, which consists of slurring the first two notes, and then tonguing the last two [in a four-note group, as illustrated in Blasius's musical examples]. To slur notes two by two, we must always give the first note of each group a slight stroke to mark the separation, otherwise we would not distinguish if they are slurred [in groups of] two, three, or four.

Backofen describes three ways of articulating on the early clarinet, using the tongue, lips, or throat. Another technique described in early clarinet methods, and in participants' responses, is the air attack. It is produced pronouncing a light yet firm "ha." Participants described their tonguing technique as being lighter, and more diverse than on modern:

In order to produce a variety of accentuation, the air is used when articulating rather more often than is the case with the modern clarinet. A greater variety of tonguing styles (produced or visualized through different syllables) is also necessary with early wind instruments. It is generally accepted that in early woodwind performance, articulated rather than slurred passages tend to predominate.<sup>62</sup>

The overriding pedagogical advice given by participants is that articulation must remain light, the tongue barely touching the reed. The early clarinet offers a great variety of articulations:

The earliest methods describe basically two different syllables for tonguing, which are a "t" sound and softer "d" sound, used to start a note. Obviously articulation is perhaps the most important part of playing technique for music from the eighteenth and early nineteenth centuries, just as bowing is for string instruments, fingerings are for keyboard players and text is for vocalists. Proper and expressive articulation animates the sound and provides the most essential nuances. No musician playing period instruments would strive to make each attack identical to every other. This would have sounded absurd to eighteenth century ears.<sup>63</sup>

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<sup>62</sup>Stephen Fox, survey response.

<sup>63</sup>Eric Hoeprich, survey response.



From the sample of information obtained on the subject of tongue position, the description resembles that of modern clarinet: “Number one is air support and syllable *nee nee*.”<sup>64</sup> The ‘ee’ vowel raises the back of the tongue, and the ‘n’ consonant encourages a light stroke with the very tip of the tongue.

Sound production on the early clarinet differs from the modern clarinet with respect to quantity and voicing of the airflow. Players should breathe from the lower abdomen, and keep a constant airflow going through the instrument. The lighter reeds will not respond to strong pressure from the air or embouchure. Each note has a distinct resistance, making it necessary for the player to adjust the voicing of the air with the inner embouchure.

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<sup>64</sup>Nophachai Cholthitchanta, survey response.

### Essay 4: Intonation and Fingering Suggestions

Due to the different construction and various types of blowing of wind and reed instruments, there are no generally applicable rules of fingering. All one can do is give the usual fingerings and a critique on each tone and, at the same time, to inform the student of the various manners in which the same note can be fingered, in order to make the dark tones brighter and more sonorous, and to improve the bad ones. Consequently, one must really see to it that each player evolves the fingering for himself.

Joseph Fröhlich<sup>65</sup>

#### Questions:

- 1) What suggestions would you give students concerning intonation?
- 2) Do you abide to any early clarinet method/fingering chart?

The typical modern clarinets are somewhat standardized in design, yet still require customized fingerings. Manipulation of the embouchure and tongue position is necessary in order to make subtle adjustments. In addition to the instrument's imperfections, intonation is also adjusted with respect to musical context. Early instrument design differed considerably between countries and makers, making it crucial for players to manipulate their embouchure and finger techniques. In his examination of forty-two fingering charts from 1732-1816, Albert Rice writes: "Throughout the eighteenth and nineteenth centuries,

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<sup>65</sup>Rousseau, 191.

clarinets were standardized neither in their construction nor in their fingerings.”

Though many fingerings are common amongst charts, examining the chronological differences highlights the evolution of mechanism and playing techniques, and the peculiar techniques developed by certain countries.<sup>66</sup>

Another useful compilation of about nineteen fingering charts for the five-key clarinet can be found in Rousseau’s dissertation.<sup>67</sup>

Early clarinetists did not have access to our twenty-first century technology—tuners, metronomes, and computerized intonation training programs—but were nevertheless concerned with intonation. Modern clarinetists have a tendency to believe that intonation is difficult and inaccurate on the boxwood instruments:

We can only speculate with wonder as to how the players managed to cope with the difficulties arising from the imperfections of their instruments. Such problems as impurity of intonation, inconsistency of

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<sup>66</sup>“Forty-two fingering charts dating from 1732 to 1816 were examined for this study. Many of them, as may be imagined, merely duplicate fingerings which had already appeared in earlier charts. The following is a table limited to charts at least some of whose fingerings appear there for the first time.” Albert Rice (1984): 16-41. The twenty-eight fingering charts compiled and examined in Rice’s article are those of (in chronological order): J. F. B. C. Majer (Schwäbisch Hall, 1732), J. P. Eiser *Musicus* (Erfurt, 1738), L. N. Berg (Christiansand, 1782), V. Roeser (Paris, 1769), M. Corrette (Lyon and Rouen, 1773), *Principes de Clarinette Avec Tablature des Meilleurs Maîtres pour cet Instrument et plusieurs Duos pour cet instrument* (Paris, ca. 1775), F. D. Castillon fils (Amsterdam, 1776), *The Clarinet Instructor* (London, ca. 1780), A. Vanderhagen (Paris, ca. 1785 and ca. 1799), J. V. Reynvaan (two published charts, Amsterdam, 1795 ), F. Blasius (Paris, ca. 1796), J. W. Callcott (London, 1797-1802), V. Michel (Paris, ca. 1801), *the Clarinet Preceptor* (London, ca. 1801), J. G. H. Backofen (Leipzig, ca. 1802), J. X. Lefèvre (Paris, 1802), *The Clarinet Preceptor* (London, 1803), O. Shaw (Dedham, 1807), S. Demar (Paris, ca. 1808), C. Bocha père (Paris, ca. 1809), ‘Gamut for the Clarionet’ (Dublin, ca. 1810), J. Fröhlich (Bonn, 1810-1811), J. Mahon (London, ca. 1811-1816), F. Antolini (Milano, 1813), W. Whitely (Utica, 1816), J. F. Simiot (Lyon, 1808).

<sup>67</sup>Rousseau compiled and compared the charts by Antolini, Backofen, Blasius, Bland and Weller, Démar, Fröhlich, Gehot, Holyoke, Lane, Lefèvre, Leroy, Longman and Broderip, Michel, Reynvaan, S. A. and P. Thompson, Vanderhagen (1785, 1797, and 1803), and Wheatstone.

tonal response, and awkwardness of execution must have been formidable. Still, such difficulties apparently were overcome with remarkable success by many clarinet virtuosos, according to the testimony of lexicographers who lavished high praise upon their playing.<sup>68</sup>

The instruments' imperfections are observed by most early period pedagogues, notably Blasius: "Rarement un instrument à vent est juste en sortant des mains du facteur."<sup>69</sup> Backofen reiterates, suggesting that players figure out the best fingerings for themselves:

Pure intonation, the most important feature of every wind instrument, cannot be found in the commonplace clarinet. At least I have not had any success in finding it. Whether these faults arise unavoidably from the inherent design of the instrument, or are due to the carelessness of the instrument maker, I do not want to say. In this respect indeed, much can be gained by either pulling out, pushing in, or by relaxing or tightening [the embouchure].<sup>70</sup>

With respect to equipment, players are encouraged to experiment with the insertion of wax into the tone holes, tuning rings, and barrels of different sizes: "Have more than one barrel with tuning rings available. If you are too sharp, pull out at the bell and middle joints."<sup>71</sup> Techniques used to remediate problematic intonation of specific notes are described thoroughly in the methods

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<sup>68</sup>Robert Austin Titus, "The Solo Music for the Clarinet in the Eighteenth Century" (Ph.D. diss., State University of Iowa, 1962), 76.

<sup>69</sup>Blasius, 47. Translation: Seldom is a wind instrument in tune when coming out of the maker's hands.

<sup>70</sup>Kohler, 8.

<sup>71</sup>Albert Rice, survey response.

of Blasius and Lefèvre. For the purpose of this essay, the two main control parameters that will be examined are embouchure and fingers: “On parvient à modifier ces défauts, ou par le jeu des lèvres en les lâchant plus ou moins, ou par le doigté.”<sup>72</sup>

For clarinetists used to the Böhm system, the main difficulties of intonation on period clarinet are created when playing reeds that are too hard, and trying to make the instrument sound like its modern counterpart. The resistance is in the instrument, and therefore the reed and mouthpiece combination must be free blowing to create vibration. Furthermore, one must understand that each note has a different feeling, color, and timbre: “Be prepared for different qualities of sound through the chromatic scale.”<sup>73</sup> Reeds that are too hard offer the player a familiar sense of resistance, but encourage him or her to play with too much pressure; reducing flexibility of embouchure, and making intonation difficult:

The period horns offer one the opportunity, in part, to learn how (and why) clarinetists and makers came to the modern instrument. If one magnifies the intonation problems – tendencies- on the modern horn we seem to arrive back to the period or ‘original’ clarinet. It is extremely important to have the correct reed strength (so often too hard or stiff) on the period horn and let the sound quality come from the good intonation produced from a flexible and functional ‘set-up.’ Obviously some notes sound really good – ‘focused’ clear and seemingly in tune.

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<sup>72</sup>Lefèvre, 6. Translation: We overcome these predicaments by means of embouchure by loosening more or less, or by means of fingerings.

<sup>73</sup>Colin Lawson, survey response.

The trap comes when one tries to match the less successful notes to the ringing ones. Work with the most difficult notes, voicing and intonation, and bring those notes that sound quite modern into alliance with the less successful notes. Voice the clarinet from the most difficult notes, not the easy ones. In the end, a rather even quality can be achieved.<sup>74</sup>

Softer reeds allow a greater flexibility in the embouchure. Surveyed specialists emphasized the importance of playing with soft reeds, flexible embouchures, and an open mind:

Intonation: flexibility is the priority. Very soft reeds, which allow a great flexibility in the embouchure: each note has its own embouchure. I always play with my students when teaching. I do not allow any student to play a piece without accompaniment. Therefore, intonation, as in old times, grows up slowly and spontaneously (with some comments, of course) together with the rest of the technique.<sup>75</sup>

Given that acceptable fingerings are used, the most important control parameter remains the embouchure. Complicated fingerings are not always possible in fast passages. On my Lotz instrument, it is possible to find a tonal center to each note by adjusting the tongue position and placement/pressure of the lips around the mouthpiece. Each note responds differently, and when voiced accordingly, sounds a resonant, focused tone with agreeable intonation. It was interesting to observe that the fingerings for b, b1, and b3 found in early charts are quite sharp on the Lotz instrument. Examining the extant repertoire written

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<sup>74</sup>Donald Oehler, survey response.

<sup>75</sup>Lorenzo Coppola, survey response.

for the five-key clarinet, one finds that works are usually in the keys of F, C, and Bb. Consequently the note b acts primarily as the leading tone in C, which is raised when playing with non-tempered instruments. This helps justify the use of different clarinets, depending on the key of the work. Fröhlich writes that: “The clarinet is not able to play in all keys, as is the oboe or the flute, without the addition of other, cylindrical pieces, thereby producing a clarinet with a different dimension and pitch.”<sup>76</sup> Composers knew the intonation idiosyncrasies and the different colors offered by the different clarinets and their respective cross fingering combinations. Some modern players try to even these out, overlooking the expressive qualities of the covered notes, as expressed by Eric Hoeprich and Charles Neidich:

Modern players/instruments strive to iron out all the quirks in the instrument, which is very much at odds with period instruments and eighteenth century music. A skilled composer knew perfectly how the clarinet sounded in any tonality, and used these qualities to their advantage.<sup>77</sup>

I have found that the basic notes on old clarinets are better in tune than on modern instruments. As you veer from them, the notes become less stable. This is most important, because composers knew this and used the unstable notes in expressive ways.<sup>78</sup>

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<sup>76</sup>Rousseau, 173.

<sup>77</sup>Eric Hoeprich, survey response.

<sup>78</sup>Charles Neidich, survey response.

Finger techniques on the early clarinet include shading, half-holing, cross fingerings, the previously mentioned use of buttress fingers, and resonating fingerings. All of these must be constantly adjusted to individual instruments and contexts, since there are no ‘standard’ rules:

Most importantly, one must understand that the tuning comes from the player (as with playing a string instrument), rather than being automatic. The soft reed and flexible embouchure of the early clarinet can lead to flatness when the embouchure is tired; the player needs to be on guard against this. The technique of closing or shading lower finger holes, in order to flatten notes, needs to be ingrained. The fingerings for certain notes may also vary according to the reed and the playing situation.<sup>79</sup>

Shading is performed by reducing the finger-tone hole distance, thus flattening the pitch: “Learn ways of shadowing tone holes in order to flatten the tone.”<sup>80</sup> Half holing, though not very comfortable for most modern clarinetists, is necessary to obtain notes that would otherwise be unavailable:

Early clarinets vary somewhat in terms of fingerings, especially with fork fingered notes. Printed fingering charts should thus be considered as starting points for experimentation. [...] In the absence of a specific key for low register B natural, or a double hole, this note is usually played by partially closing ("half holing") the R1 hole. (A fork fingering rarely works satisfactorily).<sup>81</sup>

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<sup>79</sup>Stephen Fox, survey response.

<sup>80</sup>Marketta Kivimäki, survey response.

<sup>81</sup>Stephen Fox, “*Hints on Early Clarinet Fingering*,” <http://www.sfoxclarinets.com/Fingeringhints.html>.



Another useful control parameter for intonation in the clarion register, related to the above-described shading technique, is adjusting the opening of the register vent:

Playing early clarinets has been a big influence on how I play the modern instrument. The flexibility needed when playing early clarinets especially to fix intonation and to make the unstable notes sound is very applicable to modern playing. I have also transferred fingerings from old instruments to new instruments and the subtle control of the height of the register key, which is critical for playing old instruments, is very useful when playing modern instruments.<sup>82</sup>

The attentive player will discover the particularities of his/her instrument, chose fingerings accordingly, cultivate a flexible embouchure, and adjust to the harmonic context of each note:

I would suggest that they become thoroughly acquainted with the peculiarities of their instrument, and to always practice with a tuner. When playing with others, intonation may not always be a case of raising or lowering a note, but more a question of balance or tone color.<sup>83</sup>

Historical clarinet method books are sources of performance practice, with indications of ornament interpretation, articulation suggestions, and transposition directives. Participants encourage consulting historical sources, but do not abide to any specific method or fingering chart. The fingering charts by

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<sup>82</sup>Charles Neidich, survey response.

<sup>83</sup>Melanie Piddocke, survey response.

Lefèvre were described as good starting points for experimentation, and are provided in figures 4 and 5. Rice explains that the several reprint editions of Lefèvre's charts and *Méthode* makes them: "The most important and influential for the five-key clarinet."<sup>84</sup> The use of a tuner was also advocated by a small number of participants, bringing yet another modern influence into the process:

Playing long tones with a tuner, different intervals, such as major and minor thirds, sixths, pure fourths and fifths. Trying to learn ways of shadowing tone holes in order to flatten the tone, trying to learn as many alternative fingerings as possible.<sup>85</sup>

With soft reeds, most of the intonation issues can be corrected by means of fingers (fingerings, shading, buttress fingers, and resonating fingers), or embouchure (voicing, and tightening or loosening of the lips). Period fingering charts can be confusing for modern performers: The pressing of a key is usually indicated by the opening or closing of its corresponding tone hole. For this reason, the fingering charts of Lefèvre's *Méthode* have been reformatted by Eoin McAuley, offering a visual representation of keys rather than their corresponding tone hole. This chart is included in Appendix D.

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<sup>84</sup> Rice (1984): 27.

<sup>85</sup>Marketta Kivimäki, survey response.

**GAMME NATURELLE DE LA CLARINETTE AVEC LE DOIGTÉ.**

Pianche

Autres positions pour faire le lé et le fa.

Exemple, pour le Ré et le Fa.

de l'écrit de la manière les deux dernières positions que dans  
chaque note sont précédées et suivies par les notes adjacentes et les

Les lignes perpendiculaires marquent les notes.

Les lignes horizontales répondent aux traves et Clefs de l'écrit.

Les points noirs désignent les traves fermées.

Les croix indiquent les traves ouvertes.

+ 10. Bell

8 (a) 0 2 3 4 5 6

Pavillon

Main gauche

Embouchure

Figure 4: Jean-Xavier Lefèvre's Fingering Chart for *La gamme naturelle*

Plat

**GAMME DES CADENCES PAR ORDRE CHROMATIQUE AVEC LE DOIGTÉ.**

Enroulement.

Main droite

Main gauche

Pavillon.

Les Lignes perpendiculaires marquent les notes.  
 Les Lignes horizontales reprennent aux trons et Clefs de l'instrument.  
 Les points noirs désignent les trons fermés et les zéros indiquent les trons ouverts.  
 Le signe  $\infty$  employé dans cet Exemple désigne le ou les doigts qui doivent cadencer.

N.B. Les cadences de 11 bords de la première et des autres marquées ainsi  $\infty$  demandent qu'il ne soit pas bouché par la main du tron.

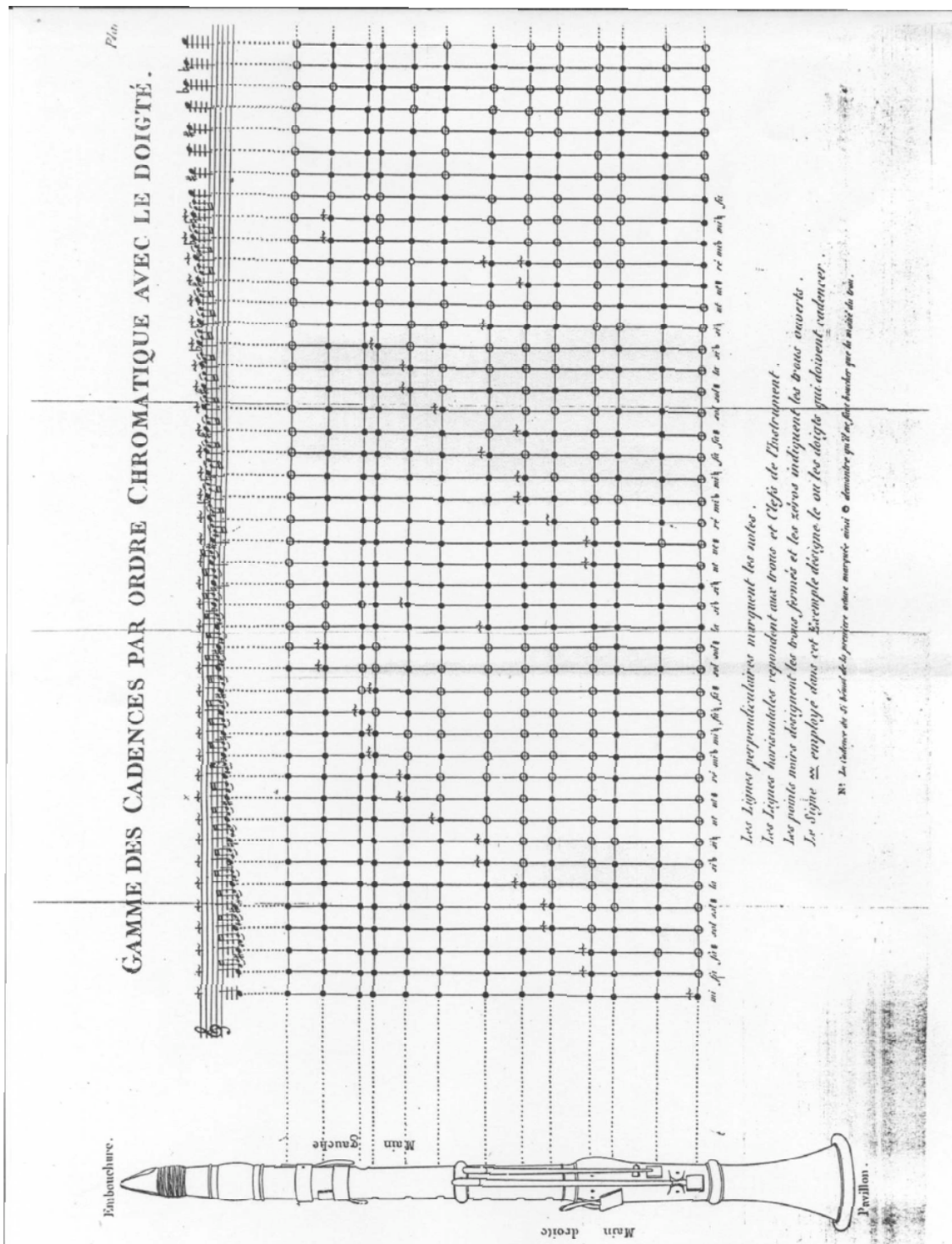


Figure 5: Jean-Xavier Lefèvre's Fingering Chart for *Les cadences*

## Essay 5: Reed Solutions

Lefèvre says to go to the store and get a good reed! Nothing has changed...

Donald Oehler

Question:

Do you:

- A) Make your own reeds
- B) Modify commercial reeds
- C) Play commercial reeds right out of the box

Period clarinet mouthpieces differ greatly from their modern counterparts with respect to size, facing, and tip opening. Backofen and Fröhlich emphasize the importance of making a reed that will fit the mouthpiece exactly.

Backofen: The construction of the reed always is determined by the shape of the mouthpiece whose opening it must cover.<sup>86</sup>

Fröhlich: The most important thing for the clarinetist is a good reed, for only this enables him to produce a good tone on his instrument and to play certain passages with ease which could otherwise not be played at all, or only with the greatest difficulty. [...] One must carefully examine the mouthpiece upon which the reed is to be placed, since the reed must fit it exactly.<sup>87</sup>

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<sup>86</sup>Kohler, 9.

<sup>87</sup>Rousseau, 175.

Suggestions on making and adjusting reeds are of very general nature in the clarinet methods of the early nineteenth-century. Rousseau in his examination of several period treatises writes: “A number of authors emphasize the need for having a good reed, but virtually all their comments are very general.”<sup>88</sup> Commercially manufactured reeds for present-day mouthpieces come in all shapes, sizes, cuts, models, and strengths. “Pre-made clarinet reeds have been available from makers and musical instrument dealers at least since the 1760s. One of the earliest firms to offer them was John Longman and Company (London), as noted in a 1769 catalog.”<sup>89</sup> Unfortunately, chalumeau and early clarinet reeds are no longer available at the local music store: The select population of early clarinetists does not justify their manufacturing. This is an issue to consider when undertaking the early clarinet project: “No commercial B-flat clarinet reeds are the correct width for narrow classical mouthpieces, and the vamp of E-flat clarinet reeds is too short, in my opinion.”<sup>90</sup> In an effort to obtain a playable reed, modern players of the classical clarinet have the option of making their own, modifying commercially manufactured reeds, or finding a commercial reed that fit the dimensions of their mouthpiece. A fortunate colleague has found a privately owned factory in Europe that makes early

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<sup>88</sup>Rousseau, 118-19.

<sup>89</sup>Albert Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, 2003), 19.

<sup>90</sup>Stephen Fox, survey response.

clarinet reeds: “I modify commercial reeds but mainly purchase reeds made by a little factory, based on early-nineteenth-century models.”<sup>91</sup>

The author started by narrowing German cut reeds by Vandoren and Steuer to fit a Grenser mouthpiece. When the switch was made to the Lotz instrument, the tiny mouthpiece accommodated German cut E-flat reeds, but this combination caused response problem in cross fingering notes, since the vamp of the reed was too short. Lorenzo Coppola suggested Foglietta reeds (strength 2.0), adding that the A5 model was copied from surviving classical reeds. At first, they seemed too soft to produce an acceptable sound. After playing them for a week in rehearsals, and having some of my early clarinet students try them as well, the following conclusion was reached: Soft reeds are the most efficient way to make use of the embouchure, airflow, and fingering suggestions found in early clarinet methods. The majority of participants answered that they most often modify commercial reeds. The process usually involves narrowing a German or Viennese cut reed, and scraping the tip. Figure 6 illustrates the current practices of early clarinet specialists with respect to reeds. Several participants circled two or all three of the multiple answers: In these cases, all answers were taken into account in compiling the chart.

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<sup>91</sup>Lorenzo Coppola, survey response.

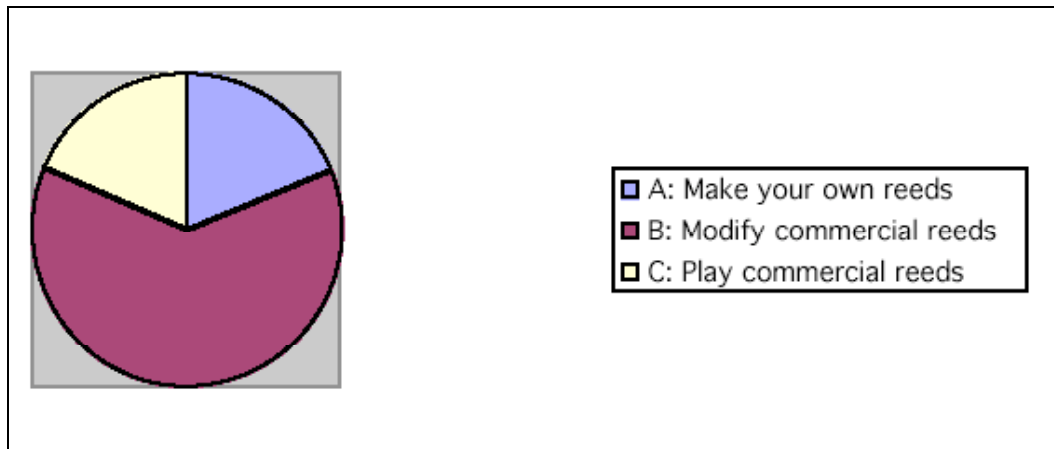


Figure 6: Reed Solutions



## Essay 6: Instrument Selection

Each individual instrument must be taken on its own merits.

Colin Lawson

Questions:

- 1) Do you play original instruments, or modern replicas?
- 2) In your opinion, are there any advantages/disadvantages to either?
- 3) Please describe your two (2) main instruments and mouthpieces:
  - Model
  - Maker and year
  - Model (If modern replica, which instrument was used as a model)
  - Material (Ex. European Boxwood, Brazilian Boxwood, etc.)
  - Number of keys
  - Temperament

The question of whether one should play original instruments or modern replicas raises several questions. By definition, surviving original instruments are authentic: The craft, materials, and technology used are authentic. They are the only tangible source of aural evidence clarinetists have as to how the instruments sounded. Zadro describes an interesting process for aging the wood:

Instruments from this period, [...] were made from lumber undoubtedly meticulously seasoned. A once highly secretive English procedure consisted of burying wood in a mixture of soil and manure for up to twenty years and longer. [...] The older woodwind turners attributed the

superior properties of wood so conditioned to this method of preparation. Boxwood so matured is a material unlikely to be ever again available.<sup>92</sup>

This process is unlikely to be used by modern makers. Methods and technologies have changed considerably in the craft of musical instruments, and it is impossible to go back: Instrument makers now have access to electricity, precise measuring devices, and wood working tools that were not imaginable in Heinrich Grenser's or Theodor Lotz's time.

Originals instruments survive in various conditions: The author believes that most of the best instruments were likely played to death, and therefore no longer represent the medium of choice. When exposed to varying environmental conditions, boxwood is highly susceptible to warp and crack:

Some woods, however, were more susceptible to atmospheric changes than others and the condensation of breath left to remain in a bore could, and often did, deform the bore and warp joints to the point where note and octave relationships were seriously impaired. [...] The English variety of boxwood, while reputedly tougher than the preferred Turkish (Asiatic) variety, has a marked propensity to warpage and was not considered capable of producing as sweet a sound.<sup>93</sup>

Clarinets surviving in pristine condition were probably not very good instruments to start with, and therefore not representative of the instruments used by the leading players; unless, perhaps, they were purchased by wealthy

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<sup>92</sup>Michael G. Zadro, "Woods Used for Woodwind Instruments since the 16<sup>th</sup> Century," *Early Music* 3: 135.

<sup>93</sup>Zadro, 135.

clarinet amateurs, who stored them with care. Two of the surveyed specialists said that original instruments have *voodoo*:

Sometimes an original will convince us that it has more "voodoo." Such is the case with my Buehner and Keller Bb clarinet.<sup>94</sup>

From my experience in playing both authentic [instruments] and replicas, the advantage of authentic instruments is that they have "Voodoo" which replicas have not. The other word is authentic instruments have more mellowness in the tone. But the disadvantage of playing an authentic instrument is the risk of crack [cracking the instrument].<sup>95</sup>

Cholthitchanta and McColl are probably not referring to the polytheistic religion or a fetish object of voodoo worship: Original instruments have a history that the modern replicas will never have. They are precious, and the ones that have not been played for over one hundred years are delicate and prone to cracks, which would destroy original evidence: "Valuable original instruments should probably only be played sparingly in order to preserve them; they should not be used for everyday playing."<sup>96</sup> Players believe that no matter what their condition, original instruments should not be modified in any way: "I would never touch or change anything in an original instrument which is a witness of ancient

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<sup>94</sup>William McColl, survey response.

<sup>95</sup>Nophachai Cholthitchanta, survey response.

<sup>96</sup>Stephen Fox, survey response.

times, but I do fix copies (wax in the holes, bending keys, etc.).”<sup>97</sup> Pitch standards were far from standardized in the early nineteenth-century, and survey responses confirmed the difficulty of finding an original instrument pitched at A=430hz. Melanie Piddocke, presently studying with Eric Hoeprich in The Hague, explains her decision to play modern replicas:

When preparing to buy my first instrument, I was advised against purchasing an original for a number of reasons. The difficulty of obtaining a good original instrument in playable condition at a useful pitch was one of these. Another was the responsibility of the owner/player of an original instrument to maintain it in its original condition, i.e. make no adjustments to holes etc, in order to preserve its evidence of early instruments. The advantage of playing on replicas is that one can play an instrument that would otherwise be inaccessible. However, makers often create their own versions of the original, so it is not necessarily an exact copy on which one plays.

Clarinetists from the past played instruments that were new, and this is one of the main philosophical arguments given by the advocates of modern replicas: “Obviously in the eighteenth century, everyone played on new instruments, so it is a bit odd today to play on clarinets that are over two hundred years old.”<sup>98</sup> Just like Stadler, we have the possibility of customizing the instrument with the help of the maker; and we are free to adjust, modify, and play replicas extensively without destruction of historical evidence:

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<sup>97</sup>Lorenzo Coppola, survey response.

<sup>98</sup>Eric Hoeprich, survey response.

Well, it certainly is sexy to have original horns. However, I wonder, when the originals were new, were they not more like our present day reproductions? I think an argument can be made that playing reproductions may really give those seeking ‘authenticity’ a better peek into clarinet sounds from 200 years ago. I also fear that ‘messaging’ with my original horns – tuning or digging around inside – may reduce the historical or antique value.<sup>99</sup>

The following is a compilation of the main instruments used by participants. Main instruments provided usually include a B-flat/A set of clarinets, or a B-flat/A combination with *corps de rechanges*. Some participants expressed difficulties in naming ‘principal’ instruments because of a great number of instruments they use on a regular basis. When more than two instruments were provided, the third was often an auxiliary clarinet such as a C clarinet, basset horn, or basset clarinet. The later two are mainly used to perform works by Mozart and Stadler, and are usually copied from Viennese makers such as Lotz and Tauber. Though many participants own instruments from the Romantic era—mostly Albert and Muller systems— for the works of Schumann and Weber, the entries were limited to 5-11 key systems. As previously stated, the author presently plays on a modern replica of a five-key Theodor Lotz (ca. 1786) by Michael Hubbert. Following the list of instruments is a graphic representation of answers to the question “Do you play original instruments or modern replicas?”

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<sup>99</sup>Donald Oehler, survey response.

Original Instruments:<sup>100</sup>

- George Astor (London, ca. 1778-1831): 1
- Joseph Baumann (Paris, ca. 1790-1830): 1
- Bühner & Keller (Strasbourg, ca. 1802-1844): 1
- Ch. Collin (Paris): 1
- Christian Gotthelf Finke (Dresden, 1813-1874): 1
- Carl August Grenser (Worked in Dresden, 1780-1814): 1
- J. Heinrich Grenser (Worked in Dresden, 1796-1813): 2
- Mollenhauer (Located in Fulda, 1822-1830): 1
- Roberty (Bordeaux): 1

Instruments used as models for replicas:

- George and John Astor: 1
- Johann Georg Braun (Worked in Mannheim, 1816-1833): 1
- Carl August Grenser: 2
- Johann Heinrich Grenser: 11
- J. Conrad Griesling (Maker located in Berlin, 1801-1835): 2
- Frederik Gabriel August Kirst (Potsdam, 1772-1804): 2
- Theodor Lotz (b. Pressburg 1748-d. Vienna 1792): 5
- William Milhouse (London, 1787-1840): 1
- Christian Friedrich Schlott (b. Zwota, Saxony 1830. Worked in Berlin): 1
- Jacques François Simiot (Sold instruments in Lyons, c. 1808-1844): 3
- Kaspar Tauber (Vienna, 1798-1829): 1

Makers of replicas:

- Ackerman: 1
- Daniel Bangham (Cambridge): 7
- Marco Ceccolini: 1
- Stephen Fox (Toronto): 2
- Agnès Guérault: 1
- Eric Hoeprich: 1
- Philip Levin & Silverstein: 2
- William McColl: 1
- Peter van der Poel: 2
- Andreas Schöni [locations]: 6
- Jochen Seggelke (Bamberg): 2
- Rudolf Tutz (Innsbruck): 6

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<sup>100</sup>Dates and locations are taken from Lindsay Graham Langwill, *An Index of Musical Wind Instruments Makers* (Scotland: By the author, 1960); and Phillip T. Young, *4900 Historical Woodwind Instruments* (London: Tony Bingham, 1993), viii-xiv.

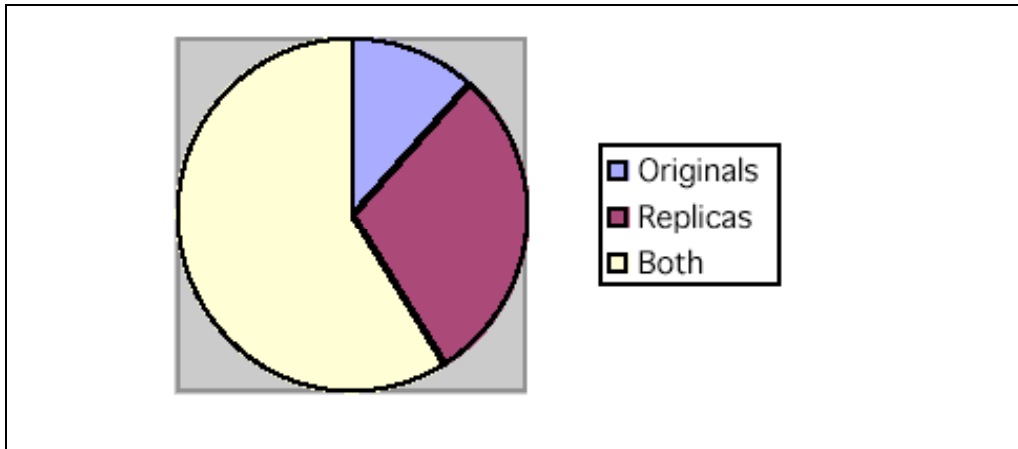


Figure 7: “Do you play original instruments, or modern replicas?”

Early clarinet specialists perform on a variety of instruments, including originals and replicas. Originals offer historical and antique qualities that replicas do not have. However, clarinetists have always played instruments that were new, and it seems odd to now play an instrument that is two hundred years old. The situation is analogous to the reality that modern clarinetists are essentially playing replicas of the Klosé 1844 instrument. Accurate replicas offer the possibility of using instruments that would not be available at a playable pitch, and may be customized to the performer's specifications. Musicians and makers have always worked together in designing instruments, and this relationship is not feasible with originals, since altering them would destroy historical evidence.

## CHAPTER III

PERFORMANCE EDITION OF *II<sup>e</sup> CONCERTO DE CLARINETTE*

## Introduction: Biography and Sources

Mathieu Frédéric Blasius, born in Lauterbourg (Alsace) on 23<sup>101</sup> or 24<sup>102</sup> April 1758, was a prolific French composer of the classical era. He composed over three hundred chamber, symphonic and operatic works. Many of these made use of the clarinet, particularly his *Harmoniemusik* (music for winds), *Quatuors Concertants* (clarinet, violin, viola and cello), and at least three clarinet *Concertos*.<sup>103</sup> He also wrote pedagogical material for woodwinds, notably *Nouvelle méthode de clarinette et raisonnement des instruments, principes et théorie de musique* (Paris: Porthaux, 1796), and *Méthode de bassoon* (Paris: Leduc, 1800).

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<sup>101</sup>Théodore Lassabathie, *Histoire du Conservatoire impérial de musique et de déclamation* (Paris: Michel Lévy Frères, 1860); Ernst Ludwig Gerber, *Neues Historisch-biographisches Lexikon der Tonkünstler* (4 vols. Leipzig: A Kühnel, 1812-14; reprint, Graz: Akademische Druck und Verlagsanstalt, 1966), 2, 426; François Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique* (2d. ed., Paris: Firmin Didot Frères, fils et cie., 1866), 438; Theodore Baker, *Baker's Biographical Dictionary of Musicians* (5<sup>th</sup> ed. New York: G. Schirmer Inc., 1958), 161; Gomer J. Pound, "A Study of Clarinet Solo Concerto Literature Composed Before 1850: With Selected Items Edited and Arranged for Contemporary Use" (Ph.D. diss., Florida State University, 1965), 107; René Muller, *Anthologie des compositeurs de musique d'Alsace* (Stuttgart: Fédération des Sociétés Catholiques de Chant et de Musique d'Alsace, 1970), 16; and Joseph James Estock, "A Biographical Dictionary of Clarinetists Born Before 1800" (Ph.D. diss., University of Iowa, 1972), 69.

<sup>102</sup>Ulrich Rau, *Die Musik in Geschichte und Gesang* (21 vols. Kassel: Bärenreiter, 2000), 12, 60; and Pamela Weston, *Yesterday's Clarinetists: A Sequel* (Ampleforth: Emerson Edition, 2002), 40.

<sup>103</sup>Many discrepancies emerged while trying to identify and locate Blasius's extant clarinet concertos; the exact number has not been determined beyond reasonable doubt. Literature on the subject will be examined at the end of this section.



Frédéric was born of master tailor Johann Michel Blasius's second marriage to Dorothea Burgard from Schaidt in the Palatinate.<sup>104</sup> Michel taught his sons Pierre, Frédéric, and Ignace the fundamentals of music and principles of harmony. All three eventually led successful musical careers in Strasbourg and Paris. Frédéric continued his musical formation with local musicians Georges Bernard and Jean Bernard, who taught him violin and clarinet.<sup>105</sup> He later studied with Herr Stadt.<sup>106</sup> Frédéric is alleged by many sources to have been a virtuoso on violin, clarinet, flute, and bassoon:

Blasius (Frédéric), chef d'orchestre du théâtre de l'Opéra-Comique, virtuose à la fois sur le violon, la clarinette, la flûte et le basson, a publié, en 1796, une Nouvelle Méthode de Clarinette et raisonnement des instruments; principes et théorie de musique.<sup>107</sup>

One of the first professional positions held by Frédéric was in the service of Louis, Cardinal-Prince of Strasbourg. This employment is assumed from the inscription "Musicien de son Éminence Monseigneur le Prince Louis René Édouard de Rohan, Évêque de Strasbourg et Grand Aumonier de France" on the title pages of early published works, notably the *Six Quatuors Concertants*, opus 3

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<sup>104</sup>Martin Vogeleis, *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500-1800* (Strasbourg: F. X. Leroux, 1911; reprint, Geneva: Minkoff, 1979), 697.

<sup>105</sup>Weston (2002), 40.

<sup>106</sup>Gerber, 426.

<sup>107</sup>Alexandre Étienne Choron, and François Joseph Fayolle, *Dictionnaire historique des musiciens* (Paris: Chimot Libraire, 1817), 84. Translation: Blasius, Frédéric, condutor of the *Opéra-Comique*, virtuoso on clarinet, flute and bassoon, published a New Clarinet Method and essay on instrument reasoning; principles and theory of music in 1796.

(Paris: Boüin, 1780-81)<sup>108</sup> and his *Six duo* [sic] *pour deux violons*, opus 4.<sup>109</sup>

Blasius moved to Paris in ca. 1782 and joined the first violin section of the *Comédie Italienne*. There is documentation that he performed a violin concerto of his own composition at the *Concert Spirituel* on 25 March 1784:

On a aussi entendu, pour la première fois, M. Blasius, jeune virtuose plein de mérite. Le Concerto de violon qu'il a joué était hérissé des plus grandes difficultés, il les a rendues avec netteté et toute la justesse possibles. Nous l'invitons à choisir des morceaux plus agréables, et à le persuader que la difficulté vaincue, en excitant l'admiration, met souvent les auditeurs dans un état pénible. Nous lui donnons ce conseil d'autant plus volontiers qu'il a prouvé dans le second morceau de son Concerto qu'il excellait aussi dans le genre gracieux.<sup>110</sup>

Blasius's musical activities in the city of light expanded throughout the 1780s, including teaching and performing the violin at the *Théâtre des Petits Comédiens* and finally, conducting at the *Comédie Italienne*. It is noted by Pougin that on 19 April 1790, Blasius succeeded Lahoussaye as music director of the *Comédie-Italienne* (which was later named the *Opéra-Comique*).<sup>111</sup> Through this

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<sup>108</sup>Janet Muriel Levy, "The *Quatuor Concertant* in Paris in the Latter Half of the Eighteenth Century" (Ph.D. diss., Stanford University, 1971), 399. Translation: "Musician of his eminence Monseigneur the Prince Louis René Edouard of Rohan, Bishop of Strasbourg and Grand Aumonier of France."

<sup>109</sup>McCormick, 29.

<sup>110</sup>*Journal de Paris*, 27 March 1784, 389. Translation: We also heard for the first time, Mr. Blasius, a young virtuoso full of merit. The violin Concerto that he played was charged with the greatest difficulties, which he rendered with clearness and accuracy. We invite him to program music that is more enjoyable: Though virtuosity excites admiration, it often puts the listeners in a bored state. We gladly offer this suggestion since he has proven that he can play graciously in the second movement of his Concerto.

<sup>111</sup>"Un autre fait important se produisait ce même jour de la réouverture: Blasius remplaçait au pupitre de chef d'orchestre La Houssaye, qui passait au Théâtre Feydeau." Arthur Pougin, *L'Opéra Comique pendant la révolution de 1788 à 1804 d'après des documents inédits* (Paris: Nouvelle Librairie Parisienne, 1891), 35.

position, Blasius made contact with the leading *Opéra-Comique* composers and gained instant recognition in Parisian music circles. During the Revolution, Blasius joined the patriotic artists' community. From 1789 to 1795, he played in the Parisian *Garde Nationale*, guaranteeing him a teaching position at the *École gratuite*. After obtaining the French government's recognition, the school established itself as *Institut national de musique*, which was later renamed the *Conservatoire de musique*<sup>112</sup>

In 1795, Blasius and his brother Pierre were appointed as members of the violin faculty at the newly founded *Conservatoire*. For the years 1795-1801, Lassabathie lists Frédéric Blasius as "Professeur de 1<sup>ère</sup> classe." However, no instrument specifications are given for any of the appointed professors.<sup>113</sup> Because his *Nouvelle méthode de clarinette et raisonnement des instruments* was published in 1796 and is dedicated to the students at the *Conservatoire*, it is probable that he also taught winds at this institution.<sup>114</sup> This assumption was adopted by many sources from the last century, notably Theodore Baker, Janet

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<sup>112</sup>In September 1789, Bernard Sarette, a twenty-three year old captain of the National Guard, assembled a military band of forty-five musicians. [...] Sarette realized the need for adequate instruction on band instruments and obtained the establishment of a free municipal school, the *École gratuite de Musique de la garde Nationale Parisienne*. [...] The teaching staff consisted of members of Sarette's band and only wind instruments were taught. [...] The primary impulse for the establishment of Sarette's band and its official recognition was the desire of the authorities to secure the permanent services of a musical ensemble, which was to perform at all civic and national festivals." Boris Schwartz, "French Instrumental Music between the Revolutions (1789-1830)" (Ph.D. diss., Columbia University, 1950), 13-16.

<sup>113</sup>M. Lassabathie, *Histoire du Conservatoire impérial de musique et de Déclamation* (Paris: Michel Lévy Frères, 1860), 344-50.

<sup>114</sup>The title page of Blasius's *Méthode* reads "Chef d'orchestre de la Comédie Italienne et membre du conservatoire de musique. Dédiée aux élèves du conservatoire."

Muriel Levy, Gomer Pound, and Pamela Weston.<sup>115</sup> Finally, it is also possible that Frédéric Blasius taught both instruments. Under Napoléon, professors at the *Conservatoire* had abundant performing duties, and students were trained to perform with military bands. Considering the role of the clarinet in these ensembles, the abundant number of clarinet professors at the *Conservatoire* (19), and the fact that each student attending received three instrumental lessons weekly, it is more than likely that Blasius was assigned a number of clarinet students, perhaps the less advanced ones: “Because this tutor explains the elements of music, contains exercises for the novice, and is dedicated to the students of the *Conservatoire*, it seems likely that Blasius may have instructed some beginning clarinet students.”<sup>116</sup>

Blasius was appointed conductor of the *Garde Consulaire* military band in 1799. In 1802, when Napoléon imposed drastic budget cuts, reducing the personnel at the *Conservatoire*, Blasius was dismissed from his teaching position. Two years later, Blasius resigned as director of the *Garde Consulaire*. Napoléon likely contributed to Blasius's reputation as a conductor through his fondness for

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<sup>115</sup>“Taught wind instruments at the Paris Conservatory (1795-1802).” Baker, 161; “From 1795 to 1802 he [Blasius] taught wind instruments at the Paris Conservatory.” Pound, 108; “Professor of woodwinds at the Conservatoire.” Levy, 393; “Clarinet professors in the first class included Lefèvre, Charles Duvernoy and Matthieu Frédéric Blasius, an Alsatian.” Pamela Weston, *Clarinet Virtuosi of the Past* (London: Novello and Co., 1971), 61; “Blasius was made a professor of the first class for wind instruments.” Idem, *More Clarinet Virtuosi of the Past* (London: Halstan and Co., 1977), 52; and “In 1802 Louis [Lefèvre] was dismissed from the Conservatoire in a cost-cutting exercise, along with clarinet professors Assman, Blasius, Chelard, Legendre, Méric, Solère and Sponheimer.” Idem, (2002), 98.

<sup>116</sup>McCormick, 55.

parades and military display. On 18 May 1804, Napoléon was proclaimed Emperor. That year, the *Grenadiers de la Garde de Napoléon 1<sup>er</sup>* was formed: “M. Blasius directed this ensemble and also played clarinet, as shown from the list of instrumentalists: 12 clarinets, not counting the director.”<sup>117</sup> From 1802 until his pensioned retirement in Versailles (1816), Blasius distinguished himself as the conductor of the *Opéra-Comique* orchestra, musician in Louis XVIII’s private orchestra (1814-1816), and conductor of the fifth regiment of the Imperial Guard.<sup>118</sup>

Unfortunately, many of Blasius’s compositions have been lost. This is, however, not the case for *II<sup>e</sup> Concerto de clarinette*: The parts do exist. It was sometime between 1802 and 1805 that Blasius wrote his four clarinet concertos. There are discrepancies in the literature as to the number of extant Blasius concertos, the key of concertos 2 and 3, location of surviving copies, and details of publication. The following sources were examined in hope to shed light on the matter; they are examined in chronological order: François Joseph Fétis (1875), Martin Vogeleis (1911), Robert Austin Titus (1962, 1965), Gomer J. Pound (1965), René Muller (1970), *Répertoire International des Sources Musicales* (1971), Joseph James Estock (1972), Burnett C. Tuthill (1972), William Menkin (1980), Karen Ann Moeck (1980), Cathy Louise McCormick

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<sup>117</sup>Ibid., 58.

<sup>118</sup>Weston (1977), 53.

(1984), Ulrich Rau (1971, 2000), Deanne Arkus Klein (2001), and Pamela Weston (1971, 2002).<sup>119</sup> The entries for Blasius's Clarinet Concertos are presented as they appear in each source. When entries are documented by earlier sources (ex. McCormick using Fétis as a reference for her catalogue of Blasius's works), the bibliographical information is provided.

Fétis provides an exhaustive list of Blasius's works. No details are given with respects to key, location, or publisher for any of his works. The information obtained from this source is that Blasius wrote four clarinet concertos: "Ses principaux ouvrages sont: [...] Quatre concertos pour clarinette."<sup>120</sup> Vogeleis has only one entry for a clarinet concerto, published by Le Duc, and having a surviving copy in Berlin.

Titus writes that only two of the four concertos mentioned by Fétis have survived: Concerto No. 1 in C, published by Cochet (ca. 1802-1803), preserved in the *Bibliothèque Nationale*;<sup>121</sup> Concerto No. 2 in F, published by Bernardo

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<sup>119</sup>Fétis, 438-39; Vogeleis, 698; Robert Austin Titus, "The Solo Music for the Clarinet in the Eighteenth Century" (Ph.D. diss., State University of Iowa, 1962), 405-10; idem, "The Early Clarinet Concertos," *Journal of Research in Music Education* 13 (Fall 1965): 173; Pound, 51-52, 107-108; Muller, 16-17; *Répertoire International des Sources Musicales, Einzeldrucke vor 1800* (Kassel: Bärenreiter, 1971), 323-25; Burnett C Tuthill, "Concertos for Clarinet," *Journal of Research in Music Education* 20, no. 4 (Winter 1972): 420-437; Menkin, 19-23; Moeck, 119; McCormick, 69; Ulrich Rau, "Matthieu Frédéric Blasius" in *Die Musik in Geschichte und Gegenwart* (Kassel, Bärenreiter, 1971); idem (Kassel: Bärenreiter, 2000), 60-62; Deanne Arkus Klein, "Matthieu-Frédéric Blasius" [sic] in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and J. Tyrrell (London: Macmillan, 2001), 691-92; Weston (1977), 52-53, and *ibid.* (2002), 40.

<sup>120</sup>Fétis, 438-39. Translation: His most important works are [...] four clarinet concertos.

<sup>121</sup>Titus writes: "Concerto No. 1 was published by Cochet, probably about 1802-1803, according to a comparison of the firm's address shown on the title page with Hopkinson's records." The source referred to is: Cecil Hopkinson, *A Dictionary of Parisian Music Publishers 1700-1950* (London: by the Author, 1954), 28.

Girard, having surviving copies in the Naples Biblioteca Nazionale, and the Edwin A. Fleisher Music Collection of the Philadelphia Free Library.<sup>122</sup>

Pound uses Eitner, Fétis (1866), Johansson, Rau (1971), and Titus as sources. He writes that Concerto No. 1 in C, published by Cochet, has a surviving copy in the *Bibliothèque Nationale de Paris*; Concerto No. 2 in F, published by Girard Magasin de Musique, is located in the Edwin A. Fleisher Music Collection of the Philadelphia Free Library, and Concertos Nos. 3 and 4 are not available. Furthermore, Pound writes that no copy of Concerto No. 2 (Girard) is being preserved in Naples:

Robert Titus reported a copy of this concerto [No. 2] was preserved in Girard parts in the Biblioteca Nazionale, Naples, Italy, catalog number X. 4. 333. The writer has in his possession correspondence from this library dated September 24, 1963, in which it is stated the concerto is not preserved there.<sup>123</sup>

Muller uses Fétis, Sitzman, and Vogeleis as sources. He writes that Blasius wrote four clarinet concertos. RISM lists only three concertos, and shows them all as having a surviving copy in the *Fürstlich Leiningische Bibliothek*, Amorbach Bayern: Concerto No. 1 in C, published by Cochet (Paris); Concerto no. 2 in C,

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<sup>122</sup>On the title page of this copy, it is called the *Troisième Concerto*. However, on all the parts it is indicated as *Concerto No. II*." This description coincides with the copy of *Ile Concerto de clarinette* obtained from the Edwin A. Fleisher Music Collection. However, as noted below, name of publisher does not appear on any of the parts. Titus, 406.

<sup>123</sup>Pound, 51-52.

published by Cochet; Concerto No. 3, published by Johann Georg Nägeli (Zürich).

Tuthill writes that Concerto No. 2 in F was published by Magasin de Musique:

Paris (?): Magasin de Musique, Cherubini, Mehul, and Co., n.d. Scored for clarinet in C, but easy to transpose. Late classical, charming and well written for the instrument; comparable to Wanhal and Dittersdorf. Useful as a preparation for Mozart. Its chief fault is its excessive length. Score and parts in Fleisher Library [sic].<sup>124</sup>

Menkin writes that Concertos Nos. 1 and 2 were published by Cochet of Paris, but fails to inform of the publication details for Concerto No. 3. Entries are presented with thematic excerpts for three different concertos: Clarinet Concerto No. 1 in C; Clarinet Concerto No. 2 in C, and Clarinet Concerto in F (no numerical classification). The thematic incipit for the Concerto in F corresponds with the performance edition in the present document.

Moeck uses *Allgemeine musikalische Zeitung*, Choron, Eitner, Estock, Fétis, Gerber, Muller, Pierre, Pound, Rau (1971), RISM, Schilling, Titus, Vogeleis, and Weston as sources.<sup>125</sup> She writes that Blasius wrote four clarinet concertos: Concerto No. 1 in C, published by Cochet (1802); Concerto No. 2 in C, published by Cochet; Concerto No. 3 in F, published by Johann Georg Nägeli 1805, and Concerto No. 4 is presumed lost. The work presented in Moeck's performance

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<sup>124</sup>Tuthill, 422.

<sup>125</sup>*Allgemeine musikalische Zeitung* (50 vols. Leipzig: Breitkopf und Härtel, 1798-1848); Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon* (Graz: Akademische Druck-und Verlagsanstalt, 1959); and Gustave Schilling, ed. "Blasius," *Encyclopädie der gesammten musikalischen Wissenschaften* (Stuttgart: Franz Heinrich Rohler): 1840.



edition of Concerto No. 1 matches the thematic excerpts of Concerto No. 2 in Menkin.

In her catalog of works, McCormick uses Eitner, Fétis, Gerber, Klein, Levy, Menkin, Pierre, Pound, Rau (1971), RISM, Titus, Vogeleis, and Weston. Therefore, her entries for Blasius's clarinet concertos merely replicate previously mentioned entries. Rau uses Fétis, J. M. Levi [sic], Menkin, McCormick, Pierre, and Vogeleis. Entries in this source do not offer any additional information. Klein, in her 2001 *New Grove* article uses McCormick and Rau as sources. She writes that Blasius wrote four clarinet concertos, published in 1802-1805.

Finally, Pamela Weston's book *Yesterday's Clarinetists: A Sequel* was the most recent source consulted for this section, and because all previously mentioned sources were available in compiling her comprehensive list of works by Blasius, the author believes that it would be useful to examine the concerto entries: Surviving copies of Concerto No. 1 (Cochet, 1802) are located in the *Bibliothèque Nationale de Paris* and the *Fürstlich Leiningische Bibliothek*, Amorbach Bayern; Concerto No. 2 (Cochet, 1802) has a surviving copy in the *Fürstlich Leiningische Bibliothek*, Amorbach; Concerto No. 3 edited by Girard is located in the NBN [no definitions provided for this abbreviation], the *Conservatorio di Musica* in Naples, and the Philadelphia Free Library; and Concerto no. 3 [sic], published by Johann Georg Nägeli (Zürich) in 1805, has three

surviving copies: 1) Amorbach, *Fürstlich Leiningische Bibliothek*, 2) Naples, *Conservatorio di musica*, and 3) Zürich, *Allgemeine Musikgesellschaft*.

The work presented as a primary focus in this study is believed to be Concerto No. 2, in F. Though the title page indicates “Troisième Concerto,” individual parts are titled *II<sup>e</sup> Concerto de Clarinette par F. Blasius*. Edition and year of publication are not indicated in any of the parts, and the title page does not inform us of the year of publication. Perhaps this title page was indeed prepared for Blasius’s third concerto and somehow misplaced; the editor *Au Magasin de Musique* (appearing on the title page) published one of Blasius’s clarinet concertos, but it is uncertain whether it was the second or third.<sup>126</sup> The seven occurrences of the title *II<sup>e</sup> concerto de clarinette par F. Blasius* (once on each of the seven parts) seem more convincing than a title page that is not attached by any means of binding.

The concerto presented in this study is in the key of F, and therefore matches the entries of Titus, *Concerto No. 2 in F*, published by Girard; Pound, *Concerto No. 2 in F*, published by Girard; Moeck, *Concerto No. 3 in F*, published by Nægeli; and Weston, *Concerto No. 3*, published by Nægeli and/or Girard. The opening themes match Menkin’s thematic incipit of *Concerto in F*.

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<sup>126</sup>Au Magasin de Musique dirigé par M<sup>rs</sup>. Cherubini, Mehul, Kreutzer, Rode, Nicolo et Boieldieu, Rue de la Loi, N<sup>o</sup>. 268 en face de celle Ménars. A Lyon Chez Garnier, Place de la Comédie N<sup>o</sup>. 18, Propriété des Éditeurs. 346 Déposé à la Bibliothèque.

Considering Blasius's contributions to clarinet repertoire and pedagogy, it is surprising that his works are seldom heard. Mainstream clarinet repertoire is mostly comprised of works by romantic masters, and with the exception of Mozart's *Konzert in A*, clarinetists have little early classical works in their repertoire.

### Editorial Methodology

In the following performance edition of Frédéric Blasius's *II<sup>e</sup> Concerto de clarinette*, parts have been transcribed as they appear in the original edition (ca. 1802-1805), located in the Edwin A. Fleisher Music Collection of the Philadelphia Free Library. Due to primitive printing technology and/or negligent copyists, the original set of parts contains several discrepancies, mainly with respect to articulations and dynamics. While keeping detailed critical notes, the author presents an accurate interpretation of notes, accidentals, rhythms, dynamics, phrasings, articulations, and ornaments. Minimal alterations have been made for uniformity through all the parts. Unless otherwise specified, all corrections and emendations covered in the following methodology are compiled in critical notes at the end of this chapter.

Notation of accidentals complies with standard convention (e.g. an accidental affects all subsequent notes of the same pitch within a measure).

Necessary accidentals missing from the source were added without comment, and extraneous accidentals in the published parts were tacitly removed. Missing rests were added, and obvious rhythm mistakes were corrected (e.g. when two lines in unison present a minor, unanticipated rhythm disagreement). Short hand notation was written out without comment, and inconsistent beaming was standardized. Dynamics were added in order to preserve consistency amongst the parts: There are several instances when all but one part has a dynamic indication.

Uniformity with respect to articulations and phrases amongst parallel lines was preserved by adding missing slurs and staccato dots. Grace notes were slurred to main notes without comment. In certain passages of the *clarinetto solo* part, articulation suggestions are given; However, most extended sixteenth-note passages bearing no articulation indications were left intact. Early nineteenth-century instrumentalists were expected to perform articulations they judged appropriate for the style and character of the work. As in modern performance practice, articulations help clarify the hierarchy of beats in a given meter, vary the repetition of a motif, and divert attention from difficult fingering combinations. On the early clarinet, this is especially helpful in reducing the noises caused by the inevitable cross-fingerings. As noted by Titus, who performed extensive research on the early clarinet concerto, its history and

related performance practice issues, long un-slurred passages were most likely performed with added articulations:

A question of playing technique closely related to that of fast repeated notes is the matter of articulation in the many extended passages printed or written without slurs. It is most likely that in accordance with the performance practice of the time individual players exercised considerable license with respect to choice of articulation.<sup>127</sup>

The use of wedge and teardrop articulation markings was inconsistent between the parts (i.e. simultaneous unison passages having them assigned at random). In preparing this edition, the decision was taken to change these to dots. McCormick, referring to Boyden and Poole, explains that the use of these signs was not always closely supervised by the composer:

As to the significance of the print's differentiation of the dot versus the stroke, matters are complicated by the arbitrary use of articulation symbols in the eighteenth century, which apparently were freely added by copyists and engravers. Boyden notes that the dot, stroke, and wedge were at times used interchangeably by printers, thus making a clear-cut distinction between them impossible; Poole echoes these sentiments and notes that this random usage caused the traditional distinction between the dot and the stroke to be lost.<sup>128</sup>

Discrepancies were also found with respect to notation of ornaments. In *Nouvelle Méthode de clarinette et raisonnement des instruments*, Blasius uses

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<sup>127</sup>Titus, 83.

<sup>128</sup>McCormick, xii.

the ♯ in his description of the trill (see figure 8), and the modern notation *tr* is nowhere to be found:

Lorsque l'on veut qu'une note soit cadencée, on la désigne par ce signe que l'on met au-dessus d'elle. Alors on emprunte une note au-dessus de la note désignée, et l'on agite vivement le doigt pour former la cadence. La note qui termine la cadence est toujours un degré au-dessous de la note cadencée.<sup>129</sup>

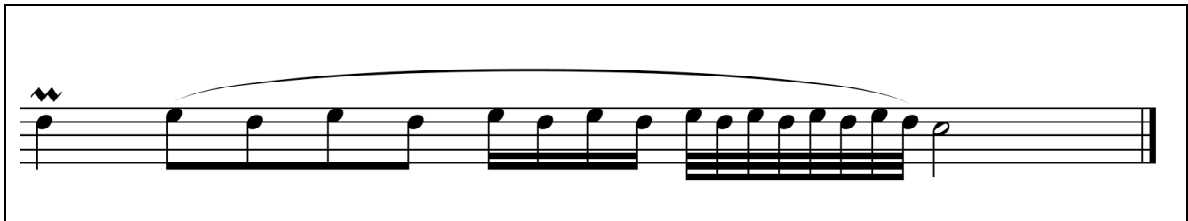



Figure 8: Example provided with Blasius's description of the trill.<sup>130</sup>

The description and symbol found in Blasius is in accordance with Tromlitz's definition and notation of the *short trill*.<sup>131</sup> Since ♯ and *tr* are used interchangeably in *II<sup>e</sup> Concerto* to designate a trill, the decision was taken to use the later without mention in critical notes. Another issue encountered in editing ornaments was the use of ♯ as a possible trill indication. This symbol is not explained in Blasius's *Méthode*, but is presented in exercises 1 and 7 of the

<sup>129</sup>Blasius, 55. Translation: When we wish a note to be trilled, we designate it with the following symbol. We then borrow the upper-neighbor and wiggle the finger rapidly to produce the trill. The note that completes the trill is always one step below the trilled note.

<sup>130</sup>Blasius, 55.

<sup>131</sup>Tromlitz, 227.

*Treizième Leçon*, entitled “Pour connaître les dièzes et bémols accidentels, petites notes brisées et cadences.” This symbol is also found in Lefèvre’s trill fingering chart (see figure 5). Because Blasius uses the  symbol to indicate a trill in his method, the decision was taken to change it to *tr* in instances where its use seems to indicate a trill.

As previously mentioned, entries differing from the source not addressed in the general editing principles described above, are included in critical notes. These changes are designated by 1) measure number(s), 2) instrument(s), 3) beat or note number(s), and 4) performed alteration. Pitch names are given with the notational practice illustrated in Figure I (page vi). Notes, including grace notes, are numbered consecutively within a measure; notes sounding simultaneously are numbered from bottom to top. Instrument abbreviations conform to those used in the edition: Ob 1 (*oboe primo*), Ob 2 (*oboe secondo*), Obs (*oboï*), Cr 1 (*corno primo*), Cr 2 (*corno secondo*), Crs (*corni*), Cl (*clarinetto solo*), Vn 1 (*violino primo*), Vn 2 (*violino secondo*), Vns (violins), A (*alto*), B (*basso*), M and m (measure), b (beat), and n (note). Crescendo and decrescendo markings (< >) are referred to as “cresc.” and “decresc.” Italics are used when the abbreviation is written out in the score, (i.e. *cresc* and *decresc*). Example: “M. 1, Cl, b4, cresc. added.” would imply that on beat 4 of measure 1, a crescendo symbol (<) was added.

## Frédéric Blasius

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Ob

Cr

Cl

Vn 1

Vn 2

A

B

musical score for measures 80-85, featuring Oboe (Ob), Clarinet (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The score includes various musical notations such as notes, rests, and dynamic markings like *cresc*, *p*, and *f*. A *solo* marking is present for the Clarinet in measure 81. The key signature has one flat (Bb) and the time signature is 4/4.

20

Ob

Cr

Cl

Vn 1

Vn 2

A

B

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1000



The first system of the musical score for 'The Swan' by Saint-Saëns. It includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin I (Vn 1), Violin II (Vn 2), Viola (A), and Cello/Double Bass (B). The Oboe and Cor Anglais parts begin with a measure marked '38'. The Clarinet part has a trill marked 'tr'. The Violin I and Violin II parts have a measure marked '38'. The Viola and Cello/Double Bass parts have a measure marked '38'. The score is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings like 'f'.

44

Ob

Cr

Cl

Vn 1

Vn 2

A

B

This musical score page contains measures 44 through 48. The instruments are Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Alto (A), and Bass (B). Measures 44 and 45 feature the Oboe and Cor Anglais playing sustained notes, while the Clarinet, Violins, Alto, and Bass play rhythmic patterns. Measures 46 and 47 show the Oboe and Cor Anglais playing sustained notes, and the Clarinet, Violins, Alto, and Bass playing more complex rhythmic patterns. Measure 48 shows the Oboe and Cor Anglais playing sustained notes, and the Clarinet, Violins, Alto, and Bass playing a final rhythmic pattern.





58

Ob *ff*

Cr *ff*

Cl *ff*

Vn 1 *ff*

Vn 2 *ff*

A *ff*

B *ff*

8

Detailed description: This page of a musical score contains measures 58 through 64. The instruments are Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measures 58-60 feature a complex texture with rapid sixteenth-note passages in the woodwinds and strings, while the brass parts (Ob and Cr) play sustained notes. Measures 61-64 show a shift in the woodwind parts, with the Clarinet and Violins taking on more active melodic lines. The score is marked with a forte (*ff*) dynamic throughout. A rehearsal mark '8' is placed above the Cor Anglais staff in measure 59.



63

Ob

Cr

Cl

63

Vn 1

Vn 2

A

B

This musical score page contains measures 63 through 68. The instruments are Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measures 63 and 64 feature a complex texture with rapid sixteenth-note passages in the woodwinds and strings, while the violins play a more melodic line. Measures 65 and 66 show a shift in the woodwind parts, with the Cor Anglais and Clarinet taking on more prominent melodic roles. Measures 67 and 68 conclude the section with sustained chords in the woodwinds and a final melodic flourish in the strings. The score is written in a key with one flat (B-flat) and a common time signature.









The first system of the musical score for 'The Swan' from Swan Lake. It features six staves: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin I (Vn 1), Violin II (Vn 2), and Viola (A). The Oboe and Cor Anglais parts are marked with a piano (p) dynamic. The Clarinet part is marked with a piano (p) dynamic. The Violin I and Violin II parts are marked with a piano (p) dynamic. The Viola part is marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.







The first system of the musical score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The woodwinds play a melodic line with various articulations and dynamics, while the strings provide a rhythmic accompaniment. The system concludes with a repeat sign.





Ob

Cr

Cl

Vn 1

Vn 2

A

B

136

137

138

139

140

The musical score is written for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The score covers measures 136 through 140. Measures 136 and 137 are marked with a rehearsal mark '136'. The key signature has one flat (B-flat). The time signature is 4/4. The Oboe, Cor Anglais, and Clarinet parts feature complex, fast-moving passages with many sixteenth and thirty-second notes. The Violin 1 and Violin 2 parts also have intricate, fast-moving lines. The Viola and Cello/Double Bass parts provide a more rhythmic and harmonic foundation, often using eighth and sixteenth notes. The score is written in a standard musical notation style with a single system of staves.



Musical score for measures 152 and 153. The score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Double Bass (A), and Double Bass (B).

**Measure 152:**

- Ob:** Rest.
- Cr:** Rest.
- Cl:** Melodic line starting on G4, moving up to A4, then down to G4. Dynamics: *p* (piano), *f* (forte).
- Vn 1:** Rapid sixteenth-note arpeggiated figure. Dynamics: *p* (piano), *f* (forte).
- Vn 2:** Rapid sixteenth-note arpeggiated figure. Dynamics: *p* (piano), *f* (forte).
- A:** Rest.
- B:** Rest.

**Measure 153:**

- Ob:** Rest.
- Cr:** Rest.
- Cl:** Melodic line starting on G4, moving up to A4, then down to G4. Dynamics: *p* (piano), *f* (forte).
- Vn 1:** Rapid sixteenth-note arpeggiated figure. Dynamics: *p* (piano), *f* (forte).
- Vn 2:** Rapid sixteenth-note arpeggiated figure. Dynamics: *p* (piano), *f* (forte).
- A:** Rest.
- B:** Melodic line starting on G2, moving up to A2, then down to G2. Dynamics: *p* (piano), *f* (forte).

Ob Cr Cl Vn 1 Vn 2 A B

160 161 162 163

Ob: Rest in all staves.

Cr: Rest in all staves.

Cl: *f* 160-161: Rapid sixteenth-note runs. 162: *f* 163: *f* 164: *f*

Vn 1: 160: *f* 161: *f* 162: *f* 163: *f* 164: *f*

Vn 2: 160: *f* 161: *f* 162: *f* 163: *f* 164: *f*

A: 160: *f* 161: *f* 162: *f* 163: *f* 164: *f*

B: 160: *f* 161: *f* 162: *f* 163: *f* 164: *f*

Annotations: *f*, *expres*, *tr*, *rinf*

The first system of the musical score for 'The Swan' from Swan Lake. It features seven staves: Oboe (Ob), Clarinet (Cr), Flute (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The Flute part begins with a melodic line marked 'rinf' (rinflesce) and 'p' (piano). The Violin 1 and Violin 2 parts provide harmonic support with sustained notes and light tremolos. The Viola and Cello/Double Bass parts play sustained notes, with the Cello/Double Bass part marked 'p'.



The first system of the musical score includes staves for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), and Cello/Double Bass (A/B). The woodwinds and strings play a melodic line starting at measure 171, marked with a 'tr' (trill) and a 'p' (piano) dynamic. The strings are marked with a 'p' dynamic. The woodwinds are marked with a 'p' dynamic. The Cello/Double Bass is marked with a 'p' dynamic. The system concludes with a 'p' dynamic marking.

This musical score is for measures 178-181 of 'The Swan' from Swan Lake. It features a woodwind section (Ob, Cr, Cl), a string section (Vn 1, Vn 2, A, B), and a piano (p). The woodwinds play a melodic line with grace notes and slurs, while the strings provide harmonic support with sustained notes and tremolos. The piano part features a complex, arpeggiated figure. The score is written in 3/4 time and includes dynamic markings such as *p* (piano) and *cresc* (crescendo).



Ob Cr Cl Vn 1 Vn 2 A B

188 188 188 188

Musical score for measures 194-198. The score is written for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Measure 194: The Oboe and Cor Anglais staves are empty. The Clarinet, Violin 1, and Violin 2 staves begin with a melodic line. The Viola and Bass staves are empty.

Measure 195: The Oboe and Cor Anglais staves are empty. The Clarinet, Violin 1, and Violin 2 staves continue their melodic lines. The Viola and Bass staves are empty.

Measure 196: The Oboe and Cor Anglais staves are empty. The Clarinet, Violin 1, and Violin 2 staves continue their melodic lines. The Viola and Bass staves are empty.

Measure 197: The Oboe and Cor Anglais staves are empty. The Clarinet, Violin 1, and Violin 2 staves continue their melodic lines. The Viola and Bass staves are empty.

Measure 198: The Oboe and Cor Anglais staves are empty. The Clarinet, Violin 1, and Violin 2 staves continue their melodic lines. The Viola and Bass staves are empty.

This musical score page contains measures 201 through 204 of 'The Swan' from Swan Lake. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins with measure 201, marked with a repeat sign and a first ending bracket. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the piano provides a harmonic accompaniment. The score concludes with measure 204, marked with a repeat sign and a first ending bracket.

209

Ob

Cr

Cl

Vn 1

Vn 2

A

B

Musical score for measures 216-223. The score is arranged in two systems. The first system includes parts for Oboe (Ob), Cor (Cr), and Clarinet (Cl). The second system includes parts for Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Double Bass (B).

**Measure 216:** Ob and Cr have whole rests. Cl plays a half note G4. Vn 1 and Vn 2 play a half note G4. A and B have whole rests.

**Measure 217:** Ob and Cr have whole rests. Cl plays a half note A4. Vn 1 and Vn 2 play a half note A4. A and B have whole rests.

**Measure 218:** Ob and Cr have whole rests. Cl plays a half note B4. Vn 1 and Vn 2 play a half note B4. A and B have whole rests.

**Measure 219:** Ob and Cr have whole rests. Cl plays a half note C5. Vn 1 and Vn 2 play a half note C5. A and B have whole rests.

**Measure 220:** Ob and Cr have whole rests. Cl plays a half note D5. Vn 1 and Vn 2 play a half note D5. A and B have whole rests.

**Measure 221:** Ob and Cr have whole rests. Cl plays a half note E5. Vn 1 and Vn 2 play a half note E5. A and B have whole rests.

**Measure 222:** Ob and Cr have whole rests. Cl plays a half note F5. Vn 1 and Vn 2 play a half note F5. A and B have whole rests.

**Measure 223:** Ob and Cr have whole rests. Cl plays a half note G5. Vn 1 and Vn 2 play a half note G5. A and B have whole rests.

Dynamics: *p* (piano) is marked for Vn 1, Vn 2, and B in measures 219-223. *mf* (mezzo-forte) is marked for Cl in measures 219-223. *f* (forte) is marked for B in measure 223.



224

Ob

Cr

Cl

224

expres

rinf

Vn 1

224

expres

rinf

Vn 2

224

expres

rinf

A

B

224

rinf

tenu

Detailed description: This page contains a musical score for measures 224 and 225. The score is arranged in two systems. The first system includes parts for Oboe (Ob), Cor (Cr), and Clarinet (Cl). The second system includes parts for Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measure 224 is marked with a '224' rehearsal mark. In measure 224, the Clarinet (Cl) and Violin 1 (Vn 1) parts have a 'rinf' (rinfresco) marking, while the Violin 2 (Vn 2) and Cello/Double Bass (B) parts have an 'expres' (espressivo) marking. In measure 225, the Clarinet (Cl) and Violin 1 (Vn 1) parts have an 'expres' marking, while the Violin 2 (Vn 2) and Cello/Double Bass (B) parts have a 'rinf' marking. The Cello/Double Bass (B) part in measure 225 also has a 'tenu' (tenuissimo) marking. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

232

Ob

Cr

Cl

*p*

233

Vn 1

*p*

*p* expres

Vn 2

*p*

A

B

*p*

*p* expres

Detailed description: This page of a musical score covers measures 232 and 233. The woodwind section (Ob, Cr, Cl) is mostly silent in measure 232, with the Clarinet (Cl) playing a melodic line in measure 233. The string section (Vn 1, Vn 2) and harp (A, B) play sustained chords in measure 232. In measure 233, the strings play a rhythmic pattern of eighth notes, with the Violin 2 (Vn 2) and Cello/Double Bass (B) parts marked with 'p' and 'p expres' dynamics. The harp (A) plays a sustained chord.

230

Ob

Cr

Cl

239

Vn 1

Vn 2

A

B

244

Ob

Cr

Cl

cresc

244

Vn 1

cresc

Vn 2

cresc

A

B

cresc

Detailed description: This musical score page contains measures 244 and 245 for a symphony. The score is written for seven parts: Oboe (Ob), Cor (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measure 244 begins with a forte dynamic (indicated by a large 'f' on the Cl staff) and a crescendo. The Clarinet part features a complex, rapid melodic line with many sixteenth and thirty-second notes. The Violin 1 and Violin 2 parts play sustained, moving lines. The Viola and Cello/Double Bass parts provide harmonic support with sustained notes and some movement. Measure 245 continues the musical themes, with the Clarinet part still featuring rapid passages. The overall texture is dense and dynamic, with a clear crescendo marked throughout the section.



255

Ob

Cr

Cl

255

255

Vn 1

*p* expres

Vn 2

*f*

*p*

A

B

*f*

*p*

Detailed description: This page of a musical score covers measures 255 to 258. The woodwind section (Ob, Cr, Cl) is mostly silent, with the Clarinet (Cl) playing a melodic line in measures 255 and 256. The string section (Vn 1, Vn 2) and harp (A, B) are active. Vn 1 plays a sustained note with a 'p' dynamic and an 'expres' (expressive) marking. Vn 2 plays a melodic line with 'f' and 'p' dynamics. The harp (A, B) provides a harmonic accompaniment with 'f' and 'p' dynamics. The score is written in a key with one flat and a 4/4 time signature.

The first system of the musical score for 'The Swan' from Swan Lake. It includes staves for Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), and Cello/Double Bass (A/B). The Oboe and Cor Anglais parts are mostly rests. The Clarinet part features a melodic line with grace notes. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Cello/Double Bass part provides a harmonic foundation with a mix of eighth and sixteenth notes.

The first system of the musical score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), and Cello/Double Bass (A/B). The woodwinds and strings are mostly silent, indicated by whole rests. The Clarinet part begins with a melodic line starting on a whole rest, followed by a series of eighth and sixteenth notes, marked with a forte (f) dynamic.



[illegible]

This musical score page contains measures 273 through 275 of a piece from 'The Marriage of Figaro'. The score is written for a full orchestra and includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The key signature has one flat (B-flat), and the time signature is 4/4. Measures 273 and 274 feature a melodic line in the Oboe and Cor Anglais, with the Clarinet and Violins playing a rhythmic accompaniment. In measure 275, the Oboe and Cor Anglais play a sustained note, while the Clarinet and Violins continue their rhythmic pattern. The Viola and Cello/Double Bass parts are also present, providing a harmonic foundation for the ensemble.







This musical score page contains measures 299 and 300 for an orchestral ensemble. The instruments are arranged in two systems. The first system includes the Oboe (Ob), Cor (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measure 299 features a complex texture with rapid sixteenth-note passages in the woodwinds and strings, and a melodic line in the oboe. Measure 300 shows a continuation of the woodwind and string patterns, with the oboe playing a sustained note. The score is written in standard musical notation with various accidentals and dynamic markings.

299

Ob

Cr

Cl

Vn 1

Vn 2

A

B



305

Ob

Cr

Cl

Vn 1

Vn 2

A

B

This musical score page contains measures 305 through 310. The instruments are arranged in a standard orchestral layout. The woodwinds (Ob, Cr, Cl) and strings (Vn 1, Vn 2, A, B) are shown. The woodwinds play a melodic line with some grace notes. The strings play a rhythmic pattern of eighth notes. The double bass (B) has a long note in measure 305 and a half note in measure 310. The page number 127 is in the top right corner.



This musical score page contains measures 308 through 311. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). A basso continuo line is also present at the bottom. Measure 308 begins with a key signature change to one sharp (F#) and a common time signature. The woodwinds play melodic lines, while the strings provide harmonic support with sustained notes and moving lines. The basso continuo line follows the harmonic progression of the strings.

Ob

Cr

Cl

Vn 1

Vn 2

A

B

308

308

308

308

This musical score page contains measures 129 and 130 for a chamber ensemble. The instruments are Oboe (Ob), Clarinet (Cr), Violin 1 (Vn 1), Violin 2 (Vn 2), and two Basses (A and B). The key signature has one sharp (F#), and the time signature is 3/4. Measure 129 features a triplet of eighth notes in the Oboe, Clarinet, and Violin 1 parts, while the Violin 2 part has a triplet of eighth notes. The Basses (A and B) have a half note. Measure 130 continues the triplet patterns in the Oboe, Clarinet, and Violin 1 parts, with the Violin 2 part also having a triplet of eighth notes. The Basses (A and B) have a half note. The Oboe and Clarinet parts have a triplet of eighth notes in measure 129 and a triplet of eighth notes in measure 130. The Violin 1 and Violin 2 parts have a triplet of eighth notes in measure 129 and a triplet of eighth notes in measure 130. The Basses (A and B) have a half note in measure 129 and a half note in measure 130.

Ob

Cr

Cl

Vn 1

Vn 2

A

B



320 8

Ob

Cr

320 8

Cl

320

Vn 1

320

Vn 2

A

B

Detailed description: This page of a musical score covers measures 320 through 327. The score is arranged in two systems. The first system contains staves for Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system contains staves for Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measures 320 and 321 are marked with a large '8' above the Oboe and Cor Anglais staves, indicating an eight-measure rest. The Clarinet, Violin 1, and Violin 2 parts begin in measure 320 with a melodic line. The Viola and Cello/Double Bass parts enter in measure 321 with a sustained note. The score concludes in measure 327 with a final chord across all parts.

The first system of the musical score for 'The Swan' from Swan Lake. It features seven staves: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Alto (A), and Bass (B). The music is in 3/4 time and D major. The Oboe and Cor Anglais parts are marked with a piano (p) dynamic. The Clarinet part is marked with a piano (p) dynamic. The Violin 1 and Violin 2 parts are marked with a piano (p) dynamic. The Alto and Bass parts are marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.



339

Ob

Cr

Cl

339

*p*

Vn 1

339

*p*

Vn 2

*p*

A

B

*p*

Detailed description: This page of a musical score covers measures 339 and 340. The score is arranged in two systems. The first system includes staves for Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes staves for Violin 1 (Vn 1), Violin 2 (Vn 2), Harp (A), and Cello/Double Bass (B). In measure 339, the woodwinds and strings play a complex, rhythmic passage. The Clarinet part features a melodic line with many slurs and ties. A crescendo hairpin is placed over the woodwind parts. In measure 340, the music continues with various dynamics, including piano (*p*) and fortissimo (*f*). The Violin 2 part has a prominent melodic line with slurs and ties. The Harp part plays a sustained chord. The Cello/Double Bass part has a melodic line with a slur and tie.

346

Ob

Cr

Cl

Vn 1

Vn 2

A

B



This musical score is for measures 353-355 of 'The Swan' from Swan Lake. It features a woodwind section (Ob, Cr, Cl) and a string section (Vn 1, Vn 2, A, B). The woodwinds play a melodic line in treble clef, while the strings provide harmonic support in various clefs. The score includes dynamic markings like 'rinf' and 'f', and articulation like 'acc'. The woodwinds have a key signature of one flat and a 2/4 time signature.

350

Ob

Cr

Cl

Vn 1

Vn 2

A

B

359

This musical score page contains measures 365 through 372. The instruments are arranged in a standard orchestral layout: Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). Measures 365-367 show the woodwinds and strings playing a melodic line, with the piano providing a rhythmic accompaniment. Measures 368-372 feature a more complex texture with the woodwinds and strings playing a melodic line, and the piano providing a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Ob

Cr

Cl

Vn 1

Vn 2

A

B

Ob

Cr

Cl

Vn 1

Vn 2

A

B

377

cresc

cresc

cresc

The musical score is written for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). The score begins at measure 377. The Oboe and Cor Anglais parts are mostly rests. The Clarinet part features a melodic line with a crescendo. The Violin 1 and Violin 2 parts play a rhythmic pattern with a crescendo. The Viola and Bass parts provide harmonic support with a crescendo. The score ends at measure 384.

383

Ob

Cr

Cl

383

*f* *ff* *p*

*tr*

Vn 1

383

*f* *ff* *p*

Vn 2

*f* *ff* *p*

A

B

*f* *ff* *p*

Detailed description: This musical score page contains measures 383, 384, and 385 for a symphony orchestra. The staves are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). In measure 383, the Clarinet, Violin 1, Violin 2, and Cello/Double Bass play a rapid sixteenth-note scale starting on F#4, marked *f*. The Oboe and Cor Anglais are silent. In measure 384, the Clarinet, Violin 1, Violin 2, and Cello/Double Bass continue the scale, marked *ff*. The Oboe and Cor Anglais remain silent. In measure 385, the Clarinet, Violin 1, Violin 2, and Cello/Double Bass play a descending sixteenth-note scale, marked *p*. The Oboe and Cor Anglais enter with a half-note chord (F#4 and A4) marked *p*. The Clarinet has a trill (tr) on G#4 in measure 384. Various articulations like accents and slurs are present throughout.

390

Ob

Cr

Cl

390

Vn 1

Vn 2

A

B

*p*

The musical score is arranged in a system of seven staves. The first three staves (Ob, Cr, Cl) and the last two (A, B) are empty. The fourth staff (Vn 1) begins at measure 390 with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. It contains a melodic line with slurs and accents. The fifth staff (Vn 2) also begins at measure 390 with a treble clef and contains a similar melodic line with slurs and accents. The sixth staff (A) is empty. The seventh staff (B) begins at measure 390 with a bass clef and contains a melodic line with slurs and accents. The measure numbers 390 are written above the first staff of each section.

396

Ob

Cr

Cl

396

cresc

*f*

396

Vn 1

cresc

396

Vn 2

cresc

*f*

A

B

*f*



402

Ob

Cr

Cl

Vn 1

Vn 2

A

B

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

The musical score for measures 402 and 403 is presented for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). Measures 402 and 403 are indicated by the measure numbers at the beginning of the first staff of each instrument. The Oboe and Cor Anglais parts are mostly rests. The Clarinet part begins in measure 402 with a series of eighth notes, followed by a melodic line in measure 403. The Violin 1 and Violin 2 parts play a continuous eighth-note pattern in measure 402, which continues into measure 403. The Viola part is a whole rest in measure 402 and a half note in measure 403. The Bass part plays a melodic line in measure 402, which continues into measure 403. The dynamic *ff* (fortissimo) is marked for the Clarinet, Violin 1, Violin 2, Viola, and Bass parts in measure 402.

The image shows the first system of a musical score for 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is for a full orchestra and includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The music is in 4/8 time and features a variety of musical notations including rests, notes, and dynamic markings like 'ff' (fortissimo). The score is written for a full orchestra and includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The music is in 4/8 time and features a variety of musical notations including rests, notes, and dynamic markings like 'ff' (fortissimo). The score is written for a full orchestra and includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The music is in 4/8 time and features a variety of musical notations including rests, notes, and dynamic markings like 'ff' (fortissimo).



416

Ob

Cr

Cl

416

Vn 1

Vn 2

A

B

sim

sim

sim

sim

The musical score for measures 146 and 147 is presented for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Piano (A), and Bass (B). Measures 146 and 147 are marked with a repeat sign and the number 416. The Oboe, Cor Anglais, and Clarinet parts are relatively static, with the Oboe and Cor Anglais playing a half note G4 and the Clarinet playing a whole rest. The Violin 1 and Violin 2 parts feature a melodic line starting on E4, moving up stepwise to G4, and then playing a series of eighth notes. The Piano (A) and Bass (B) parts provide harmonic support with a steady eighth-note accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'sim' (sforzando).

420

Ob

Cr

Cl

Vn 1

Vn 2

A

B

424

Ob

Cr

Cl

424

Vn 1

Vn 2

A

B

morz

morz

morz

morz

Detailed description: This page of a musical score covers measures 424 through 429. The woodwind section (Oboe, Cor Anglais, Clarinet) has rests in measures 424-426. In measure 427, the Oboe plays a half note G4, while the Cor Anglais and Clarinet have rests. In measure 428, the Oboe plays a half note A4, and the Cor Anglais and Clarinet have rests. In measure 429, the Oboe plays a half note B4, and the Cor Anglais and Clarinet have rests. The string section (Violins 1 and 2, Violas, Cellos) enters in measure 424 with a rhythmic pattern of eighth notes. The Violins 1 and 2 parts are marked 'morz' (more) in measures 424, 425, and 426. The Viola and Cello parts are marked 'morz' in measures 424, 425, and 426. In measure 427, the Violins 1 and 2 parts are marked 'morz' and play a half note G4. In measure 428, the Violins 1 and 2 parts are marked 'morz' and play a half note A4. In measure 429, the Violins 1 and 2 parts are marked 'morz' and play a half note B4. The Viola and Cello parts are marked 'morz' and play a half note G4. The brass section (Trumpets A and B) enters in measure 424 with a rhythmic pattern of eighth notes. The Trumpet A part is marked 'morz' in measures 424, 425, and 426. The Trumpet B part is marked 'morz' in measures 424, 425, and 426. In measure 427, the Trumpet A part is marked 'morz' and plays a half note G4. In measure 428, the Trumpet A part is marked 'morz' and plays a half note A4. In measure 429, the Trumpet A part is marked 'morz' and plays a half note B4. The Trumpet B part is marked 'morz' and plays a half note G4.

The first system of the musical score for 'The Swan' from Swan Lake. It features seven staves: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The Oboe, Cor Anglais, and Violin 1 parts begin with a forte (f) dynamic. The Violin 2 part begins with a piano (p) dynamic. The Viola and Cello/Double Bass parts begin with a piano (p) dynamic. The music is in 3/4 time and features a melody in the Violin 1 and Violin 2 parts, with the Oboe and Cor Anglais playing a supporting role. The Clarinet part is mostly silent in this system.

This musical score is for measures 433-435 of 'The Swan' from Swan Lake. It features a woodwind section (Ob, Cr, Cl), a string section (Vn 1, Vn 2, A, B), and a piano (P). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (p, f, cresc), and articulation marks.

**Measure 433:** The woodwinds (Ob, Cr, Cl) play a series of eighth notes, starting with a half rest. The strings (Vn 1, Vn 2, A, B) play a series of eighth notes, starting with a half rest. The piano (P) plays a series of eighth notes, starting with a half rest.

**Measure 434:** The woodwinds (Ob, Cr, Cl) play a series of eighth notes, starting with a half rest. The strings (Vn 1, Vn 2, A, B) play a series of eighth notes, starting with a half rest. The piano (P) plays a series of eighth notes, starting with a half rest.

**Measure 435:** The woodwinds (Ob, Cr, Cl) play a series of eighth notes, starting with a half rest. The strings (Vn 1, Vn 2, A, B) play a series of eighth notes, starting with a half rest. The piano (P) plays a series of eighth notes, starting with a half rest.



438

Ob

Cr

Cl

438

438

438

Vn 1

Vn 2

A

B

447

Ob

Cr

Cl

*p*

447

Vn 1

*p*

Vn 2

*p*

A

B

Detailed description: This page contains a musical score for measures 447 through 450. The score is arranged in two systems. The first system includes staves for Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The Oboe and Cor parts are mostly rests, while the Clarinet plays a melodic line starting in measure 447. The second system includes staves for Violin 1 (Vn 1), Violin 2 (Vn 2), Harp (A), and Cello/Double Bass (B). The Violin parts play a rhythmic, arpeggiated figure starting in measure 447, marked with a piano (*p*) dynamic. The Harp part has rests, and the Cello/Double Bass part plays a melodic line. Measure 449 features a crescendo hairpin in the Violin parts and a dynamic marking of *p*. Measure 450 shows the continuation of the Violin figure and the Cello/Double Bass line.

454

Ob

Cr

Cl

454

Vn 1

Vn 2

A

B

rinf

rinf

rinf

The musical score is arranged in a system with seven staves. The first three staves (Ob, Cr, Cl) are grouped by a brace on the left. The last four staves (Vn 1, Vn 2, A, B) are also grouped by a brace on the left. The score begins at measure 454. The Oboe (Ob) and Cor Anglais (Cr) parts are mostly rests. The Clarinet (Cl) part features a complex melodic line with many slurs and ties. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have several measures of rests, with some notes and slurs in measure 457. The Viola (A) part is mostly rests. The Cello (B) part has a melodic line with a slur and a 'rinf' marking. The 'rinf' marking appears on the first, second, and fourth staves in measure 457.

[illegible]

This musical score is for measures 463-468 of 'The Swan' from Swan Lake. The score is written for a full orchestra and piano. The woodwind section (Ob, Cr, Cl) and strings (Vn 1, Vn 2, A, B) are shown. The piano part is also included. The score is in 3/4 time and features a key signature of one flat (B-flat). The woodwinds and strings play a melodic line, while the piano provides harmonic support. The score is marked with dynamics such as *p* (piano) and *f* (forte).

467

Ob

Cr

Cl

467

Vn 1

Vn 2

A

B

*p*

*p*

*p*

*p*

The musical score for measures 467-470 is written for seven instruments: Oboe (Ob), Clarinet (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 467 features a complex texture with rapid sixteenth-note passages in the Oboe, Clarinet, and Violin parts, while the Viola and Cello/Double Bass play sustained chords. Measure 468 continues the rapid passages in the upper woodwinds and strings, with the Clarinet in C and Violin 1/2 parts showing more melodic movement. Measure 469 shows a transition with sustained chords in the lower strings and more active lines in the upper woodwinds. Measure 470 concludes the section with a final sustained chord in the lower strings and a melodic phrase in the upper woodwinds. Dynamics include piano (*p*) markings in measures 468 and 470.

The first system of the musical score for 'The Swan' from Swan Lake. It includes staves for Oboe (Ob), Cor Anglais (Cr), Clarinet in B-flat (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). The woodwinds and strings play a rhythmic accompaniment, while the Clarinet in B-flat has a melodic line. The system is marked with a 4/5 time signature and a key signature of one flat.





490

Ob

Cr

Cl

Vn 1

Vn 2

A

B

tr

rinf

tenu

This musical score page contains measures 490 through 499. The staves are arranged vertically: Ob (Oboe), Cr (Cor Anglais), Cl (Clarinet), Vn 1 (Violin 1), Vn 2 (Violin 2), A (Cello/Double Bass), and B (Bassoon). Measures 490-499 are marked with a bracket on the left. The Oboe (Ob) and Bassoon (B) parts feature trills (tr) and tremolos (tr) in measures 490-492. The Clarinet (Cl) part has a trill (tr) in measure 490. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measures 490-492. The Cello/Double Bass (A) part has a trill (tr) in measure 490. The Bassoon (B) part has a trill (tr) in measure 490. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 491. The Clarinet (Cl) part has a trill (tr) in measure 491. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 491. The Cello/Double Bass (A) part has a trill (tr) in measure 491. The Bassoon (B) part has a trill (tr) in measure 491. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 492. The Clarinet (Cl) part has a trill (tr) in measure 492. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 492. The Cello/Double Bass (A) part has a trill (tr) in measure 492. The Bassoon (B) part has a trill (tr) in measure 492. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 493. The Clarinet (Cl) part has a trill (tr) in measure 493. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 493. The Cello/Double Bass (A) part has a trill (tr) in measure 493. The Bassoon (B) part has a trill (tr) in measure 493. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 494. The Clarinet (Cl) part has a trill (tr) in measure 494. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 494. The Cello/Double Bass (A) part has a trill (tr) in measure 494. The Bassoon (B) part has a trill (tr) in measure 494. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 495. The Clarinet (Cl) part has a trill (tr) in measure 495. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 495. The Cello/Double Bass (A) part has a trill (tr) in measure 495. The Bassoon (B) part has a trill (tr) in measure 495. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 496. The Clarinet (Cl) part has a trill (tr) in measure 496. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 496. The Cello/Double Bass (A) part has a trill (tr) in measure 496. The Bassoon (B) part has a trill (tr) in measure 496. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 497. The Clarinet (Cl) part has a trill (tr) in measure 497. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 497. The Cello/Double Bass (A) part has a trill (tr) in measure 497. The Bassoon (B) part has a trill (tr) in measure 497. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 498. The Clarinet (Cl) part has a trill (tr) in measure 498. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 498. The Cello/Double Bass (A) part has a trill (tr) in measure 498. The Bassoon (B) part has a trill (tr) in measure 498. The Oboe (Ob) and Bassoon (B) parts have a trill (tr) in measure 499. The Clarinet (Cl) part has a trill (tr) in measure 499. The Violin 1 (Vn 1) and Violin 2 (Vn 2) parts have trills (tr) in measure 499. The Cello/Double Bass (A) part has a trill (tr) in measure 499. The Bassoon (B) part has a trill (tr) in measure 499.

498

Ob

Cr

Cl

Vn 1

Vn 2

A

B

expres

expres

p

p

p

p

This musical score page contains measures 498 through 501. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measure 498 features a Clarinet solo with a melodic line marked 'p' and a Viola accompaniment. Measure 499 shows a Violin 1 solo with a melodic line marked 'expres' and a Viola accompaniment. Measure 500 features a Violin 2 solo with a melodic line marked 'expres' and a Viola accompaniment. Measure 501 shows a Violin 1 solo with a melodic line marked 'p' and a Viola accompaniment. The Viola part is marked 'p' throughout the measures.

506

Ob

Cr

Cl

Vn 1

Vn 2

A

B

cresc

f

p

507

This musical score page contains measures 506 and 507 for a symphony. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cymbal (A), and Bass Drum (B). Measure 506 begins with a woodwind entry (Cl, Vn 1, Vn 2) marked *f* and a crescendo. The woodwinds play a melodic line with grace notes, while the strings provide a rhythmic accompaniment. Measure 507 continues the woodwind melody, with the strings playing a more active role, including a cymbal and bass drum pattern. The woodwinds conclude with a *p* (piano) dynamic. The percussion parts (A and B) are marked with a *f* (forte) dynamic and a crescendo.

The first system of the musical score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The woodwinds and strings are mostly silent, indicated by whole rests. The Clarinet part begins with a melodic line starting on a whole note G4, marked with a *sfz* (sforzando) dynamic. The Violin 1 and Violin 2 parts enter with a melodic line starting on a whole note G4, also marked with a *sfz* dynamic. The Viola and Cello/Double Bass parts are silent, indicated by whole rests.

Ob

Cr

Cl

Vn 1

Vn 2

A

B

*s17*

*tr*

*cresc*

*p*

*cresc*

*cresc*

*cresc*

*cresc*

The musical score for measures 164 and 165 is presented for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cymbal (A), and Bass Drum (B). The Oboe, Cor Anglais, and Clarinet parts begin in measure 164 with a *s17* (seventeenth) fingering and play a rapid, ascending sixteenth-note scale. The Clarinet part includes trill (*tr*) markings. In measure 165, the woodwinds continue their melodic lines, with the Clarinet featuring a trill. The Violin 1 and Violin 2 parts enter in measure 165 with a *p* (piano) dynamic, playing a melodic line with a *cresc* (crescendo) marking. The Cymbal and Bass Drum parts also enter in measure 165, with the Cymbal playing a rhythmic pattern and the Bass Drum providing a steady pulse. The score is written in a single system with a common time signature.

[illegible]

Ob Cr Cl Vn 1 Vn 2 A B

526 526 526 526

*p* *p* *p* *p* *p* *p*

The musical score for measures 526 and 527 is presented for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measures 526 and 527 are indicated by the measure numbers at the start of each staff. The Oboe and Cor Anglais parts are mostly rests. The Clarinet part features a melodic line starting in measure 526. The Violin 1 and Violin 2 parts have melodic lines with slurs and accents. The Viola and Bass parts have rests in measure 526 and enter in measure 527 with a melodic line. Dynamics include piano (*p*) and accents.

53/

Ob

Cr

Cl

53/

cresc

Vn 1

cresc

Vn 2

cresc

A

B

cresc

Detailed description: This page of a musical score covers measures 165 to 170. The woodwind section (Ob, Cr, Cl) and strings (Vn 1, Vn 2, A, B) all play a melodic line starting in measure 165, marked with a crescendo. The Clarinet part includes trills in measures 166 and 167. The harp (A) plays a sustained chord in measure 165. The bassoon (B) has a long note in measure 165 and a melodic line starting in measure 166, also marked with a crescendo. The page number 167 is in the top right corner.



536

Ob

Cr

Cl

536

Vn 1

Vn 2

A

B

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537

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541

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545

546

547

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1000



The first system of the musical score for 'The Swan' from Swan Lake. It features seven staves: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The Oboe, Cor Anglais, and Violin 1 parts begin with a measure marked 546. The Oboe and Cor Anglais parts are marked with a forte (f) dynamic. The Violin 1 part is marked with a forte (f) dynamic. The Clarinet part is marked with a forte (f) dynamic. The Violin 2 part is marked with a forte (f) dynamic. The Viola part is marked with a forte (f) dynamic. The Cello/Double Bass part is marked with a forte (f) dynamic.

# Romanza

2 Oboi

2 Corni in C

Clarinetto Solo

solo

tr

dolce

Violino Primo

pizzicato

Violino Secondo

pizzicato

Alto

dolce

Basso

dolce

The musical score is written for a chamber ensemble. It begins with two Oboes and two Horns in C, which play a sustained, soft tone. The Clarinet Solo part features a melodic line with trills and a solo section marked 'solo'. The Violino Primo and Violino Secondo parts play a rhythmic pattern marked 'pizzicato'. The Alto and Basso parts play a melodic line marked 'dolce'. The score is written in 3/4 time and includes various musical notations such as trills, pizzicato, and dolce markings.



The image shows the first system of a musical score for 'The Marriage of Figaro' by Wolfgang Amadeus Mozart. The score is for a full orchestra and includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The music is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings like 'f' (forte) and 'tutti'. The score is written for a full orchestra and includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The music is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings like 'f' (forte) and 'tutti'.

The first system of the musical score for 'The Swan' from The Nutcracker, measures 22-29. The score is written for a full orchestra, including Oboe (Ob), Cor (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). The music is in 3/4 time and features a variety of melodic and harmonic textures. The Oboe and Cor parts have melodic lines with slurs and accents. The Clarinet part is mostly rests. The Violin 1 and Violin 2 parts have melodic lines with slurs and accents. The Viola and Cello/Double Bass parts have harmonic support with slurs and accents. The score includes dynamic markings such as *p* (piano) and *f* (forte).





37

Ob

Cr

Cl *dr*

Vn 1

Vn 2

A

B

*p*

*p*

*p*

*p*

*p*

*p*

Detailed description: This page of a musical score covers measures 37 through 40. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Horns (A and B), and Cymbals (Cym). Measure 37 features a woodwind entry with a 'dr' (drum) marking. Measures 38-40 show a sustained string texture with various woodwind and horn entries, including a prominent horn line in measure 40. Dynamics include piano (*p*) and accents (^).

The first system of the musical score includes staves for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). The woodwinds and strings are mostly silent, indicated by whole rests. The Clarinet in C (Cl) staff begins with a melodic line starting at measure 45, marked with a piano (*p*) dynamic. The Violin 1 (Vn 1) and Violin 2 (Vn 2) staves also begin at measure 45 with a piano (*p*) dynamic, playing a rhythmic pattern. The Cello (A) and Double Bass (B) staves are silent.





64

Ob

Cr

Cl

Vn 1

Vn 2

A

B

*p*

*p*

*p*

*p*

*p*

The musical score for measures 64 and 65 is presented for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Harp (A), and Bassoon (B). Measure 64 features a complex woodwind entry with the Clarinet playing a sixteenth-note scale, while the Oboe and Cor Anglais play sustained notes. The Violins and Bassoon have rests. Measure 65 continues the woodwind textures, with the Clarinet and Violins playing sixteenth-note patterns, and the Bassoon and Harp playing sustained notes. Dynamics include piano (*p*) and accents (^).

The first system of the musical score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), and Cello/Double Bass (A/B). The woodwinds and strings are playing a rhythmic pattern of eighth notes. The Clarinet part includes dynamic markings of *f*, *p*, and *cresc*. The Violin 1 part includes dynamic markings of *f* and *p*. The Violin 2 part includes dynamic markings of *f* and *p*. The Cello/Double Bass part includes dynamic markings of *f* and *p*.

74 D.C. al Fine

Ob Cr Cl Vn 1 Vn 2 A B

*p* *p* *p* *p* *p* *p*



2 Oboi

2 Corni in F

Clarinetto Solo

Violino Primo

Violino Secondo

Alto

Basso

solo

*p*

*p*

*p*

*p*

*p*

*p*



Ob

Cr

Cl

tutti

Vn 1

Vn 2

A

B

*f*

*f*

*f*

*f*

This musical score page contains measures 184 and 185. The woodwind section (Ob, Cr, Cl) plays a rhythmic pattern of eighth notes in measure 184, followed by a sustained chord in measure 185. The string section (Vn 1, Vn 2, A, B) plays a melodic line in measure 184, followed by a sustained chord in measure 185. The brass section (A, B) plays a melodic line in measure 184, followed by a sustained chord in measure 185. The score includes dynamic markings (*f*) and articulation marks (accents, slurs).

Ob

Cr

Cl

Cl

Vn 1

Vn 2

A

B

solo

*p*

*p*

*p*

*p*

*p*

*p*

The musical score for measures 14-17 is as follows:

- Ob (Oboe):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- Cr (Cor Anglais):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- Cl (Clarinet):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- Cl (Clarinet):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- Vn 1 (Violin 1):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- Vn 2 (Violin 2):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- A (Viola):** Measure 14 has a half note G4. Measures 15-17 are whole rests.
- B (Cello):** Measure 14 has a half note G4. Measures 15-17 are whole rests.

Measure 14 is marked with a *p* (piano) dynamic. Measures 15-17 are marked with a *p* (piano) dynamic. The word "solo" is written above the staff for the Clarinet in measure 15.

Ob

Cr

Cl

Vn 1

Vn 2

A

B

This musical score page contains measures 30 and 31 of a piece. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). Measure 30 features a complex texture with rapid sixteenth-note passages in the strings and woodwinds, and sustained chords in the upper woodwinds. Measure 31 continues this texture, with a strong emphasis on the strings and woodwinds, marked with a forte (f) dynamic. The score is written in a key with one sharp (F#) and a common time signature (C).

Ob

Cr

Cl

Vn 1

Vn 2

A

B

30

30

30

f

f

f

f

f

f

39

Ob

Cr

Cl

Vn 1

Vn 2

A

B

*f*

*f*

*f*

*f*

*f*

*f*

Fine

Detailed description: This page of a musical score covers measures 39 to 42. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measure 39 begins with a forte (*f*) dynamic. The Oboe and Cor Anglais play a melodic line with eighth-note patterns, while the Clarinet provides a harmonic accompaniment. The Violins and Viola/Cello/Double Bass play a rhythmic pattern of eighth notes. Measure 40 continues this pattern, with the Violins and Viola/Cello/Double Bass playing a more complex, syncopated rhythm. Measure 41 features a change in the Violin 1 part, which now plays a melodic line with a crescendo. Measure 42 concludes the section with a 'Fine' marking. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

The first system of the musical score for 'The Swan' from Swan Lake. It features six staves: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), and Viola (A). The Cello and Double Bass (B) are indicated by a brace at the bottom. The music is in 3/4 time with a key signature of one flat (B-flat). The Oboe and Cor Anglais parts are mostly rests. The Clarinet part begins with a solo marked 'solo' and 'p' (piano). The Violin 1 and Violin 2 parts play a melodic line, with the Violin 2 part marked 'p'. The Viola part plays a sustained chord marked 'p'. The Cello and Double Bass part plays a sustained chord marked 'p'. The system ends with a repeat sign.

The first system of the musical score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). The woodwinds and strings play sustained notes, while the Clarinet in C has a melodic line starting at measure 57.

64

Ob

Cr

Cl

*p*

Vn 1

*p*

Vn 2

*p*

A

B

*p*

Detailed description: This page of a musical score covers measures 64 through 67. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measures 64 and 65 are marked with a '64' at the beginning of the Clarinet staff. The Oboe and Cor Anglais parts are mostly rests. The Clarinet part features a melodic line with slurs and ties. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes, with dynamics marked 'p' (piano). The Viola part has a whole note chord in measure 64 and rests in measures 65 and 66. The Cello/Double Bass part plays a melodic line with slurs and ties, also marked 'p'. Measure 67 shows a continuation of the melodic lines for the Clarinet and Cello/Double Bass, with a final crescendo hairpin.



70

Ob

Cr

Cl

Vn 1

Vn 2

A

B

*f*

*f*

*f*

The musical score for measures 70-73 is written for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). Measures 70 and 71 are marked with a '70' and feature complex, rapid passages for the Oboe, Cor Anglais, and Clarinet. Measures 72 and 73 are marked with a '70' and feature a more sustained, melodic line for the Violin 1 and Violin 2, with a forte (*f*) dynamic. The Viola and Bass parts are also marked with a forte (*f*) dynamic. The score is written in a single system with seven staves.



This musical score is for measures 86 through 90 of the 'The Swan' ballet from Swan Lake. The score is arranged for a full orchestra and includes a piano (p) part. The instruments and their parts are as follows:

- Ob (Oboe):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.
- Cr (Cor Anglais):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.
- Cl (Clarinet):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.
- Vn 1 (Violin 1):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.
- Vn 2 (Violin 2):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.
- A (Viola):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.
- B (Cello/Double Bass):** Measures 86-87 have whole rests. In measure 88, it plays a half note G3. In measure 89, it plays a half note A3. In measure 90, it plays a half note B3.
- Piano (p):** Measures 86-87 have whole rests. In measure 88, it plays a half note G4. In measure 89, it plays a half note A4. In measure 90, it plays a half note B4.

The tempo is marked 'Andante' and the key signature is one flat (B-flat major or D minor). The score is for measures 86 through 90, with measure numbers 86, 87, 88, 89, and 90 indicated at the beginning of each measure.



103

Ob

Cr

Cl

103

cresc

Vn 1

cresc

Vn 2

cresc

A

B

cresc

Detailed description: This page contains a musical score for measures 103 and 104. The score is written for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Double Bass (A), and Double Bass (B). Measure 103 begins with a forte (f) dynamic marking. The Oboe and Cor Anglais parts are mostly rests. The Clarinet part features a complex, rapid sixteenth-note passage. The Violin 1 and Violin 2 parts enter with a melodic line, marked with a crescendo (cresc). The Double Bass parts (A and B) provide a harmonic foundation with a steady eighth-note pattern. Measure 104 continues the melodic development in the strings and the rapid passage in the Clarinet, which is also marked with a crescendo. The Double Bass parts continue their rhythmic pattern.

109

Ob

Cr

Cl

109

109

Vn 1

Vn 2

A

B

*f*

*f*

*f*

*f*

*f*

*f*

The musical score is arranged in two systems. The first system contains staves for Oboe (Ob), Cor (Cr), and Clarinet (Cl). The second system contains staves for Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bass (B). Measure 109 features a complex, rapid melodic line in the Clarinet, marked with a forte (*f*) dynamic. Measures 110 and 111 show the Violin 1 and Violin 2 parts with tremolos, while the Viola and Bass parts have sustained notes. Measure 112 concludes with a strong, accented chord in the Bass, also marked with a forte (*f*) dynamic.

Ob

Cr

Cl

Vn 1

Vn 2

A

B

117

117

117

117

*p*

*p*

*p*

*p*

*p*

*p*

Detailed description: This is a page of a musical score for measures 117 through 120. The score is arranged in a system with seven staves. The first two staves are for Oboe (Ob) and Cor Anglais (Cr), both of which are silent throughout the measures. The third staff is for Clarinet (Cl), starting at measure 117 with a melodic line. The fourth and fifth staves are for Violin 1 (Vn 1) and Violin 2 (Vn 2), both starting at measure 117 with a melodic line. The sixth staff is for the Cello/Double Bass (A), which is silent. The seventh staff is for the Bassoon (B), starting at measure 117 with a melodic line. The dynamic marking *p* (piano) is present at the beginning of measures 117, 118, 119, and 120 for the Cl, Vn 1, Vn 2, and B staves respectively. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

124

Ob

Cr

Cl

cresc

Vn 1

cresc

Vn 2

cresc

A

B

cresc

Detailed description: This page contains a musical score for measures 124 and 125. The score is written for seven instruments: Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Bassoon (B). Measure 124 begins with a forte dynamic (f) and a crescendo (cresc) marking. The Clarinet (Cl) and Violin 1 (Vn 1) parts feature rapid sixteenth-note passages. The Violin 2 (Vn 2) part has a similar passage. The Viola (A) and Bassoon (B) parts have a more melodic line. Measure 125 continues the music, with the Clarinet (Cl) and Violin 1 (Vn 1) parts still featuring rapid sixteenth-note passages. The Violin 2 (Vn 2) part has a similar passage. The Viola (A) and Bassoon (B) parts have a more melodic line. The score is written in a single system with a key signature of one flat and a common time signature.



This musical score page contains measures 130 through 133. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). Measures 130 and 131 feature a complex woodwind passage with many sixteenth notes, while the strings play a steady eighth-note accompaniment. In measures 132 and 133, the woodwinds have rests, and the strings take over the melodic line. Dynamics include *f* (forte) and *ff* (fortissimo).

Ob

Cr

Cl

Vn 1

Vn 2

A

B

This musical score page contains measures 136 and 137 for a symphony. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measure 136 features a complex melodic line for the Clarinet, which is also played by the Violin 1 and Violin 2 parts. The Oboe and Cor Anglais parts are mostly rests. Measure 137 continues the melodic development, with the Clarinet and Violins playing more active parts, while the Oboe and Cor Anglais remain mostly silent.

136

Ob

Cr

Cl

136

Vn 1

Vn 2

A

B



150

Ob

Cr

D.C.

Mineur

150

Cl

150

Vn 1

Vn 2

A

B

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

This musical score page contains measures 159 through 165. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet in C (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Harp (A), and Cello/Double Bass (B). Measures 159 and 160 feature a complex woodwind entry with many sixteenth notes, while the strings and harp are silent. In measure 161, the woodwinds continue their melodic lines, and the strings enter with a rhythmic pattern. Measures 162-165 show the woodwinds playing more active parts, with the strings providing a steady accompaniment. The harp remains silent throughout this section. Dynamics include piano (*p*) and piano fortissimo (*pp*).

159

Ob

Cr

Cl

159

159

Vn 1

Vn 2

A

B

*p*

*p*

*p*

*p*

*p*

167

Ob

Cr

167

Cl

tutti

solo

*p*

167

Vn 1

*f*

Vn 2

*f*

A

*f*

B

*f*

*p*

*p*

*p*

*p*

*p*

*p*

Detailed description: This musical score page contains measures 167 through 174. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). Measures 167-174 are marked with a 'tutti' dynamic. The Clarinet part features a 'solo' section starting in measure 168, marked with a piano (*p*) dynamic. The string parts (Vn 1, Vn 2, A, B) play a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The woodwinds (Ob, Cr) play a melodic line, marked with a piano (*p*) dynamic. The score is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.



187

Ob

Cr

187

Cl

187

Vn 1

Vn 2

A

B

This musical score page contains measures 187 through 190. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). Measures 187 and 188 feature complex woodwind passages with many beamed sixteenth notes. In measure 189, the woodwinds continue their melodic lines while the strings provide harmonic support. Measure 190 shows a change in texture, with the woodwinds playing more sustained notes and the strings becoming more active. The double bass part in measure 190 includes a triplet of eighth notes.



This musical score page contains measures 192 and 193 for a symphony. The instruments and their parts are as follows:

- Ob (Oboe):** Measure 192 has a whole rest. Measure 193 has a whole rest.
- Cr (Cor Anglais):** Measure 192 has a whole rest. Measure 193 has a whole rest.
- Cl (Clarinet):** Measure 192 has a melodic line starting on G4, moving up to A4, B4, and C5, then descending. Measure 193 continues this line, ending on G4.
- Vn 1 (Violin 1):** Measure 192 has a melodic line starting on G4, moving up to A4, B4, and C5, then descending. Measure 193 continues this line, ending on G4.
- Vn 2 (Violin 2):** Measure 192 has a melodic line starting on G4, moving up to A4, B4, and C5, then descending. Measure 193 continues this line, ending on G4.
- A (Viola):** Measure 192 has a whole rest. Measure 193 has a whole rest.
- B (Double Bass):** Measure 192 has a melodic line starting on G2, moving up to A2, B2, and C3, then descending. Measure 193 continues this line, ending on G2.

Dynamic markings include *p* (piano) for the woodwinds and strings in measure 193, and *tr* (trill) for the woodwinds in measure 193.

197

Ob

Cr

197

Cl

197

Vn 1

Vn 2

A

B

Detailed description: This musical score page contains measures 197 through 208. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello/Double Bass (A), and Bassoon (B). Measures 197-200 feature a complex woodwind and string texture. In measure 197, the Oboe and Cor Anglais play a melodic line, while the Clarinet plays a more active, rhythmic part. The Violins play a steady eighth-note accompaniment. Measures 201-204 show a shift in the woodwind parts, with the Clarinet taking a more prominent role. The strings continue their accompaniment. Measures 205-208 conclude the section with a final melodic flourish in the woodwinds and a sustained harmonic support from the strings.

202

Ob

Cr

202

Cl

202

Vn 1

Vn 2

A

B

Detailed description: This musical score page contains measures 202 and 203 for a symphony. The staves are arranged vertically. The Oboe (Ob) and Cor Anglais (Cr) staves are empty. The Clarinet (Cl) staff begins measure 202 with a complex, rapid sixteenth-note passage. The Violin 1 (Vn 1) and Violin 2 (Vn 2) staves enter in measure 202 with a rhythmic pattern of eighth and sixteenth notes. The Cello/Double Bass (A) staff is empty. The Bassoon (B) staff enters in measure 203 with a melodic line. Measure 203 continues the instrumental textures from measure 202.





The first system of the musical score includes parts for Oboe (Ob), Cor Anglais (Cr), Clarinet in C (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, with some instruments having trills (tr.) and accents (^). The score is marked with a piano (p) dynamic and includes crescendo and decrescendo hairpins.

This musical score page contains measures 235 and 236 for a symphony. The staves are arranged as follows:

- Ob (Oboe):** Measure 235 has a whole rest. Measure 236 has a whole rest.
- Cr (Cor Anglais):** Measure 235 has a whole rest. Measure 236 has a whole rest.
- Cl (Clarinet):** Measure 235 begins with a *tr* (trill) on a dotted quarter note, followed by a sixteenth-note triplet. Measure 236 continues with a sixteenth-note triplet, then a quarter note, and a half note.
- Vn 1 (Violin 1):** Measure 235 has a half note, followed by a quarter note, and a half note. Measure 236 has a half note, followed by a quarter note, and a half note.
- Vn 2 (Violin 2):** Measure 235 has a half note, followed by a quarter note, and a half note. Measure 236 has a half note, followed by a quarter note, and a half note.
- A (Cello):** Measure 235 has a whole rest. Measure 236 has a whole rest.
- B (Double Bass):** Measure 235 has a half note, followed by a quarter note, and a half note. Measure 236 has a half note, followed by a quarter note, and a half note.

The key signature has one flat (B-flat), and the time signature is 4/4. The measures are numbered 235 and 236 at the beginning of their respective staves.

This musical score page contains measures 242 and 243. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet in C (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Double Bass (A), and Double Bass (B).  
Measure 242 features a complex woodwind entry with rapid sixteenth-note passages. The woodwinds are marked with a forte (*f*) dynamic. The strings provide a rhythmic accompaniment with eighth-note patterns. Measure 243 continues the woodwind activity, with the Clarinet in C playing a melodic line marked with a forte (*f*) dynamic. The strings maintain their accompaniment. The double bass part in measure 243 features a melodic line with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



250

Ob

Cr

250

Cl

250

Vn 1

Vn 2

A

B

*p*

*p*

*p*

*p*

The musical score for measures 250-255 is arranged in a system with seven staves. The woodwind section (Ob, Cr, Cl) and the first violin (Vn 1) have a measure rest in measure 250. The flute (Fl) and second violin (Vn 2) enter in measure 250 with a melodic line. The double bass (B) enters in measure 250 with a bass line. In measure 251, the woodwinds and Vn 1 enter with a melodic line. The flute and Vn 2 continue their melodic line. The double bass continues its bass line. In measure 252, the woodwinds and Vn 1 enter with a melodic line. The flute and Vn 2 continue their melodic line. The double bass continues its bass line. In measure 253, the woodwinds and Vn 1 enter with a melodic line. The flute and Vn 2 continue their melodic line. The double bass continues its bass line. In measure 254, the woodwinds and Vn 1 enter with a melodic line. The flute and Vn 2 continue their melodic line. The double bass continues its bass line. In measure 255, the woodwinds and Vn 1 enter with a melodic line. The flute and Vn 2 continue their melodic line. The double bass continues its bass line. The dynamic *p* (piano) is marked at the beginning of measures 251, 252, 253, 254, and 255.

258

Ob

Cr

258

Cl

*f*

258

Vn 1

*f*

258

Vn 2

*f*

A

B

*f*

morz

morz

Detailed description: This page contains a musical score for measures 258 through 265. The score is arranged in a system with seven staves. The first two staves are for Oboe (Ob) and Cor Anglais (Cr), both of which are silent throughout the measures. The third staff is for Clarinet (Cl), starting at measure 258 with a melodic line marked *f*. The fourth and fifth staves are for Violin 1 (Vn 1) and Violin 2 (Vn 2), both starting at measure 258 with a melodic line marked *f*. The sixth staff is for the Cymbal (A), which is silent. The seventh staff is for the Bass Drum (B), which starts at measure 258 with a melodic line marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score page contains measures 266 through 271. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (A), and Cello/Double Bass (B). Measures 266 and 267 are marked with a '266' rehearsal mark. The key signature has one flat (B-flat). The time signature is 4/4. The Oboe and Cor Anglais parts are mostly rests. The Clarinet part has a melodic line with slurs and ties. The Violin 1 and Violin 2 parts have a rhythmic pattern of eighth and sixteenth notes. The Viola part is mostly rests. The Cello/Double Bass part has a melodic line with slurs and ties.

Ob

Cr

Cl

Vn 1

Vn 2

A

B

This musical score page contains measures 273 through 277 for a symphony. The instrumentation includes Oboe (Ob), Cor Anglais (Cr), Clarinet (Cl), Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). Measures 273 and 274 are marked with a repeat sign and a first ending bracket. The woodwinds (Ob, Cr, Cl) play a melodic line with grace notes and slurs. The strings (Vn 1, Vn 2, A, B) provide harmonic support with sustained notes and some melodic movement. The key signature has one flat, and the time signature is common time.

Ob

Cr

Cl

Vn 1

Vn 2

A

B



288 D.C.

Ob Cr

288 Cl

288 Vn 1 Vn 2

A B

*f* *f* *f* *f*

The musical score for measures 288-291 is written for a symphony orchestra. The score is marked "D.C." (Da Capo) at the beginning. The measures are numbered 288, 289, 290, and 291. The instruments are arranged in two systems. The first system includes Oboe (Ob), Cor Anglais (Cr), and Clarinet (Cl). The second system includes Violin 1 (Vn 1), Violin 2 (Vn 2), Cello (A), and Double Bass (B). The woodwinds and strings play a melodic line, with a forte (f) dynamic marking. The brass parts are silent. The score is written in 2/4 time and D major.

## Critical Notes

Movement 1

- M. 2, A, b4, *p* added.
- M. 6, A, *p* added.
- M. 8, Ob 1, n1, stacc. added.
- M. 12, A, *p* moved from b1 to b4; Cr 1, Vn 1, b2, stacc. added; B, b4, stacc. added.
- M. 13, Vn 2, B, b4, stacc. added.
- M. 14, B, b4, stacc. added.
- M. 15, Cl, n6-7, stacc. changed to slur.
- M. 16, Obs, Cl, Vns, b1, stacc. added; Cr 1, n1, stacc. added; Cr 1, Vn 1, n2, stacc. added; Obs, b4, stacc. added.
- M. 17, Cr, b3, cresc. added.
- M. 18, Ob 1, b3, *cresc.* added; Crs, b4, stacc. added; Vn 2, b4, *cresc.* added.
- M. 19, Cl, Vn 1, n5, slur added.
- M. 20, Ob, Cl, B, b1, *f* added.
- M. 21, A, n1, half note corrected to dotted half; Cr, B, b4, *decresc.* added; Vn 2, b4, slur added; B, b4, *p* added.
- M. 22, Vn 1, b2, *tr* added; B, b4, *f* and *decresc.* added.
- M. 23, Vn 1, b2, *decresc.* added; Cr, B, b4, *decresc.* added.
- M. 24, Cr, B, b1, *p* added; Vn 1, b2, *tr* added; B, b4, *f* and *decresc.* added.
- M. 25, Cr, b1, *f* added; Vn 1, b2, *decresc.* added; Ob, Vn 2, b4, *p* added; Obs, b4, *decresc.* added.
- M. 26, Cr, B, b1, *p* added; Ob, Vn 1, b2, *decresc.* added; Obs, b4, *decresc.* added.
- M. 27, Obs, b1, *f* added; Ob 2, b2, slur added; Obs, Crs, b4, *p* added.
- M. 28, Ob 1, n1, *cresc.* added; Ob 2, b2, *f* added; Ob 2, Cr 2, n2, slur added; Ob 2, Cr 1, Vn 2, B, b2, *decresc.* added.
- M. 29, Cl, Vn 1, n1, *p* added; Ob 2, b3, slur added; Cr, B, b3, *p* and *cresc.* added; A, B, b3, slur added.

- M. 30, Cr 2, Vn 2, B, n2-3, stacc. added; A, *p* moved from b1 to b2; Cl, b2, *p* added, Vn 1, b4, decresc. added.
- M. 31, Ob 2, n1, cresc. added; Ob 2, b3, slur added; Cr 2, A, B, b3, slur and cresc. added.
- M. 32, A, n1, stacc. removed; Crs, Vn 2, n2-3, stacc. added; Cr, b2, *p* added.
- M. 33, Ob 2, b3, slur added; Crs, Vn 2, b4, slur added.
- M. 35, B, n1, *p* added; Crs, n2, slur added; Ob 2, b3, slur added.
- M. 36, Vn 2, b2, *tr* added.
- M. 37, Ob 2, n1-2, decresc. added; Crs, B, n1, *p* added.
- M. 38, Cr 1, n2, 5, slur added; Ob 2, b2, slur added.
- M. 39, Vn 1, n1, 3, slur added.
- M. 40, Ob 2, Crs, n1, slur added.
- M. 42, Ob 2, Crs, n1, slur added.
- M. 44, Ob 2, Crs, n1, slur added.
- M. 48, Ob 2, Crs, n1, slur added.
- M. 51, Vn 2, b1, quarter note changed to eight rest and two sixteenth notes; B, n1, *f* removed.
- M. 52, Obs, Cr 1, B, b1, slur added.
- M. 53, Obs, b3, *f* added.
- M. 57, Vn 1, b1, *f*; b 3, *p* (inversed in part).
- M. 58, B, b1, *f* changed to *ff*.
- M. 59, B, b1, *f* removed.
- M. 60, Vn 2, b1-4, first eight note subdivided into two sixteenth.
- M. 62, Vn 2, b1, eight notes subdivided.
- M. 69, Cr, Cl, b1, slur added; B, b1, decresc. added.
- M. 70, Vn 1, n2, *p* added; Cl, n7-8, stacc. changed to slur.
- M. 72, Vn 2, B, b1, *p* added.
- M. 73, A, n2-3, stacc. added.
- M. 74, Vn 2, A, b1-4, slur removed; Vn 2, A, n2, 4, slur and accent added.
- M. 77, A, b1, *morz* added.



- M. 78, A, b1, *dolce* added.
- M. 81, Vn 2, b4, rest added.
- M. 83, Vn 2, notes 3-7, stacc. added.
- M. 85, Obs, Vn 2, n1, slur added.
- M. 87, A, b1, *rinf* added.
- M. 88, A, n1, decresc added.
- M. 89, A, b1, *rinf* added; Vn 2, B, b4, slur added.
- M. 90, Cl, Vn 1, b1, *p* added.
- M. 91, A, b1, *p* added; A, B, n3-4, stacc. added; B, b3, *p* added.
- M. 93, Ob 1, b4, *p* added; A, b4, decresc. added.
- M. 94, A, b1, *rinf* added; Vn 2, B, b4, slur added.
- M. 95, Cl, Vn 1, b1, *p* added; Ob 1, b4, decresc added; A, b4, *p* and decresc. added.
- M. 96, A, b1, *rinf* added; Ob 1, b4, *p* and decresc. added; Vn 2, B, b4, slur added.
- M. 97, Ob 1, Vn 2, b3, accent added.
- M. 98, A, B, n3-4, stacc. added.
- M. 104, Vn 1, n6-9, stacc added.
- M. 105, Vn 2, b1, ♪ changed to *tr*; Cl, b3, cresc. added; Vn 2, b3, *p* removed.
- M. 106, Vn 2, n1, ♪ changed to *tr*.
- M. 108, Vn 2, b3, *p* removed; B, b3, slur added.
- M. 109, Vn 1, n3, cresc. added; A, n3, slur added; B, b3, slur added.
- M. 110, Vn 2, n6, slur added; A, b1, *p* added.
- M. 112, B, n4, slur added.
- M. 113, A, b1, *cresc* added.
- M. 118, A, B, b1, *f* added.
- M. 119, Cl, b2, half note changed to quarter; Vn 2, n1, 9, slur changed to stacc.; Crs, b3, decresc. added; Vn 2, A, B, b4, decresc. added.
- M. 120, Cr, n1, *p* added; A, B, b1, *p* added; Vn 2, A, B, b3, cresc. added.
- M. 121, Crs, A, B, b1, *f* added.
- M. 122, A, n2, *p* added.
- M. 124, Cl, n1, slur added; A, b1, *cresc* added; Vn, 2, n8, slur changed to stacc.

- M. 125, Vn 1, b1, *cresc* added.
- M. 126, Vn 1, n1, slur added.
- M. 127, A, B, b1, *f* added.
- M. 129, A, B, b1, *ff* added.
- M. 132, Vn 1, n2, *f* changed to *ff*; A, b2, *ff* added.
- M. 134, Cl, A, b2, *ff* added.
- M. 138, A, n5, 10, stacc. added.
- M. 143, Vn 1, b1, *f* moved to b1 of m. 144.
- M. 144, Cl, b1, *f* added.
- M. 145, Cl, b4, *p* added.
- M. 146, Cl, b2, *rinf* added.
- M. 147, Cl, b1, *cresc.* added.
- M. 148, Cl, b1, *f* added; B, *f* added.
- M. 149, Cl, A, B, b4, *p* added.
- M. 150, Cl, A, B, b2, *cresc.* added.
- M. 152, Cl, B, b1, *p* added.
- M. 154, Cl, Vns, n1, *f* added; Cl, b3, *p* added.
- M. 156, Vn 1, b2, *decresc.* removed.
- M. 161, Vn 2, b1, *rinf.* added.
- M. 163, Vn 2, B, b1, slur and *express.* added; Vn 2, n4, stacc. added.
- M. 164, Vn 2, n3, stacc. added.
- M. 166, Vn 2, n3, stacc. added.
- M. 167, B, b1, *p* added.
- M. 168, Cl, n1-3, slur extended to n4; B, n1, slur and *rinf* added.
- M. 170, Cl, n1-3, slur extended to n4; Cl, B, b1, *rinf* added.
- M. 171, Vn 1, n1, slur added; Cl, B, b1, *p* added; B, n1-2, slur extended to n3; B, n4, slur added.
- M. 172, Cl, Vn 1, b2, slur added.
- M. 173, Cl, b1, slur added; B, n2-3, slur moved to n1-2.
- M. 174, B, b1, *fp* added.

- M. 178, 179, 180, B, b3, *rinf* added.
- M. 181, Cl, B, b1, *p* added.
- M. 182, Cl, B, b1, *cresc* added.
- M. 183, B, b1, *f* added.
- M. 184, Vn 2, B, b1, *f* added.
- M. 187, Cl, n4, *f* added.
- M. 192, Vn 1, b4, slur added.
- M. 197, Cl, b1, slur added.
- M. 201, Cl, b1, slur added; Vn 2, n1, *p* added.
- M. 203, Vn 1, n1, stacc. added; Vn 2, B, b1, *f* added.
- M. 205, B, b3, *cresc.* added.
- M. 206, Vn 2, b1, *rinf* added.
- M. 207, B, b3, *cresc.* added.
- M. 208, Vn 2, b1, *rinf* added; B, b4, slur added.
- M. 212, Cl, b1, slur added.
- M. 213, Cl, b1, slur added.
- M. 214, B, b1, *p* added.
- M. 216, B, b3, *decresc.* added.
- M. 217, Cl, b1, slur added; Vns, n1, *p* added.
- M. 219, Vn 1, n2, stacc. added.
- M. 220, Cl, n1, slur added.
- M. 221, B, b3, *cresc.* added.
- M. 222, Cl, n1, slur added; Vn 2, n1, *rinf* added; Vn 1, b4, slur added.
- M. 223, B, b3, *cresc.* added.
- M. 224, Cl, b1, slur added; Cl, Vn 2, B, b1, *rinf* added.
- M. 232, Vn 2, B, b1, *p* added.
- M. 234, Vn 1, b2, slur added; Vn 1, b4, eighth notes changed to dotted eighth-sixteenth; Vn 1, n7, stacc. added.
- M. 236, Cl, B, b1, *p* added; Cl, n9-10, stacc. added.
- M. 237, Cl, n2-3, stacc. added; Vn 1, *p* added.

- M. 238, B, n1, slur added.
- M. 239, Vn 1, n1, slur added.
- M. 240, B, n1, slur added.
- M. 241, Vn 1, n1, slur added.
- M. 242, B, n1, slur added.
- M. 243, Cl, articulations added; Vn 1, n1, slur added.
- M. 244, Cl, b1, *cresc* added; Vns, B, b1, stacc. added.
- M. 248, B, b1, stacc. added; B, n2, slur added.
- M. 249, B, b1, *f* added.
- M. 250, B, *morz* added.
- M. 252, Vns, b4, slur added.
- M. 253, B, b2, decresc. added.
- M. 254, Cl, Vn 2, *p* added; Vn 1, *p* moved to m. 255, b1.
- M. 258, Cl, B, b1, *f* added; b3, *p* added.
- M. 261, B, b3, slur added.
- M. 262, Vn 2, b1, slur added; B, b3, slur added.
- M. 263, Vn 1, b1, ♯ changed to *tr*; Vn 1, n2, slur added; Vn 1, n4-5, stacc. added; Vn 2, b3, ♯ changed to *tr*.
- M. 264, Vn 1, b1, ♯ changed to *tr*; Vn 1, n2, slur added; Vn 1, n4-5, stacc. added; Vn 2, b3, ♯ changed to *tr*.
- M. 265, Cl, B, b1, *f* added.
- M. 271, Cl, Vn 2, b1, *f* added; Cl, b1, slur added.
- M. 273, Ob 1, Cl, b1, slur added; B, b1, *f* added.
- M. 276, Vn 2, b2, slur added; A, n2-3, slur added.
- M. 281, B, b1, *p* added.
- M. 282, B, n1, *cresc.* added.
- M. 283, Ob, Cr, B, n1, *p* added; Vn 1, n1, slur added.
- M. 284, Cr, B, b1, *cresc.* added.
- M. 285, B, n1, *p* added.
- M. 286, B, b1-4, *cresc.* added.
- M. 287, Obs, b1, slur added; Vn 2, A, B, b1, *p* added.

- M. 288, Ob 1, Crs, b1, slur added; Ob 2, n2-3, slur extended to n4.
- M. 289, Cr, A, B, b1, slur added.
- M. 291, B, b1, *p* added.
- M. 292, Ob 2, b1, slur added; B, b1, *cresc.* added.
- M. 293, B, b1, *p* added.
- M. 294, Cr 1, b1, *cresc.* added; Vn 1, b1, *ac* changed to *tr*; B, b1, *cresc.* added.
- M. 295, Ob 2, Vn 1, b1, slur added; B, b1, *p* added.
- M. 296, Ob 1, A, b1, slur added; Vn 1, b1, *ac* changed to *tr*; B, b1, *cresc.* added.
- M. 297, B, b1, *f* and slur added.
- M. 298, Obs, n1, slur added.
- M. 299, B, b1, slur added.
- M. 300, Ob 2, b1, slur added.
- M. 301, B, b1, slur added.
- M. 302, Obs, b1, slur added.
- M. 303, B, b1, slur added.
- M. 304, Obs, b1, slur added.
- M. 305, B, b1, slur added.
- M. 306, Obs, b1, slur added.
- M. 307, B, b1, slur added.
- M. 317, Obs, Crs, Cl, Vn 1, b1, slur added; Cl, b1, *ff* added.
- M. 320, Vn 2, A, n6, slur added.
- M. 321, Vn 2, A, n6, slur added.
- M. 322, Vn 2, A, n6, slur added.
- M. 324, Vn 2, slur added.
- M. 330, Vn 1, b1, *decresc.* added.
- M. 332, Ob 1, B, b1, *cresc* added.
- M. 334, Cl, B, b1, *f* added; Ob 2, b1, slur added.
- M. 335, Cl, b3, *decresc.* added.
- M. 336, Vn 2, n2-3, *cresc* added.
- M. 337, Vn 2, n1, slur and *p* added.

- M. 338, Vn 2, n1, slur added.
- M. 339, Cl, b3, decresc. added.
- M. 340, Cl, b1, *p* added; Vn 2, b3, *p* added.
- M. 342, B, n1, *p* added.
- M. 345, Vns, b3, *f* moved to m. 346, b1.
- M. 346, Cl, b1, *f* added.
- M. 355, Cl, b1, slur added.
- M. 362, Cl, b2, cresc. added; B, b1, *f* moved to m. 363, b1.
- M. 363, Cl, b1, *f* added.
- M. 365, B, b1, cresc. added.
- M. 366, Cl, b1, *p* added.
- M. 369, B, b1, *p* added.
- M. 370, Cl, n10, natural added.
- M. 377, B, b1, slur and cresc. added.
- M. 383, Cl, b4, *f* added.
- M. 384, Cl, n5, slur added.
- M. 387, Cl, b1, *p* added; Vn 1, b3, cresc. added.
- M. 394, Vn 1, b1, stacc. added.
- M. 398, B, b1, slur added.
- M. 399, B, b1, slur added.
- M. 400, Cl, b2, *cresc* added; Cl, n8-10, stacc. added.
- M. 401, B, b4, *f* added,
- M. 402, B, b1, *ff* added.
- M. 408, Cl, b1, slur added; Cl, n2-3 added.
- M. 409, Ob, *f* changed to *ff*; B, *ff* added.
- M. 410, Vn 1, b4, *~* changed to *tr*.
- M. 411, Vn 1, n3, 4, 7, 8, stacc added.
- M. 412, Vn 1, b4, *~* changed to *tr*.
- M. 413, Vn 1, n3-4, 7-8, stacc. added.
- M. 414, Vn 1, b4, *~* changed to *tr*; B, n1, slur added.
- M. 415, Vn 1, n3-4, 7-8, stacc. added.

- M. 416, B, n1, slur added.
- M. 418, Vn 2, n1, 2, 5, 6, stacc. added.
- M. 419, Vn 2, B, *sim* added.
- M. 425, B, *morz* added.
- M. 428, B, b1, *f* added.
- M. 436, Ob, B, b1, *cresc* added.
- M. 437, A, B, b2, *f* added; B, n2, 4, slur added.
- M. 439, Vn 2, n1, slur added; B, *cresc.* added.
- M. 442, 446, Cl, n2, *p* added.
- M. 446, Vn 2, n2, *p* added.
- M. 448, Vn 2, B, n1, slur added; Cl, n2, slur added; Vn 2, n3, slur added.
- M. 449, Cl, b1, *p* added.
- M. 450, B, b4, *f* removed.
- M. 452, Vn 1, n1, slur added; B, b4, *p* removed.
- M. 454, Vn 2, B, b4, slur added.
- M. 458, B, b1, *rinf* added.
- M. 460, Vns, b3, ✎ changed to *tr.*
- M. 461, Cl, B, b1, *p* added.
- M. 462, Vn 1, b3, ✎ changed to *tr.*
- M. 463, Cl, B, b1, *p* added.
- M. 470, B, b1, *p* added.
- M. 475, B, b1, *f* removed.
- M. 476, Cl, n1, slur added; B, b4, slur added.
- M. 478, Cl, B, b1, *rinf* added.
- M. 480, Cl, B, b1, *rinf* added.
- M. 482, Vn 2, B, n3-4, stacc. added.
- M. 484, B, b3, *f* removed.
- M. 490, Ob, n2-4, stacc. added.
- M. 492, Obs, Vn 1, n1, slur added; B, b4, slur added.
- M 494, 496, Cl, B, b1, *rinf* added.

- M. 496, B, b1, *rinf* added; B, b4, slur added.
- M. 499, Vn 1, b1, slur added.
- M. 501, Cl, n1-3, stacc. added.
- M. 502, B, n1, slur added.
- M. 504, Cl, B, b1, *p* added; Vn 2, b1, slur added.
- M. 505, Vn 1, n1, slur added.
- M. 506, B, b1, *cresc* added.
- M. 508, Vn 2, slur starts on n2 rather than n3; B, n1, slur removed; B, b1, *cresc.* added.
- M. 509, B, n1, *f* added.
- M. 510, Cl, b1, *p* added.
- M. 514, Vn 1, b1, quarter note changed to half note; B, b1, *p* removed.
- M. 518, Cl, B, b1, *cresc* added.
- M. 524, Vn 1, b4, *f* added.
- M. 525, Cl, b1, *f* added.
- M. 526, Cl, B, b1, *p* added.
- M. 532, Vn 1, n1, slur added.
- M. 534, Cl, Vn 2, B, b1, *cresc* added.
- M. 535, Vn 2, b1, *cresc* removed.
- M. 538, Vn 1, n5, slur added.
- M. 541, B, b4, *ff* removed.
- M. 542, Cl, b1, slur added; Vn 1, b1, *f* removed.
- M. 543, Cl, b1, slur added; Cl, n2-3 added;.
- M. 544, Cl, Vn 2, *f* added; A, b1, *ff* changed to *f*.
- M. 546, Crs, Vn 1, A, B, *f* added.

### Romanza

- M.1, All parts, *segno* removed; Cl, *dolce* added.
- M. 4, A, half note changed to dotted half.
- M. 5, B, b1, *cresc.* added.



- M. 6, A, n1, slur added; B, b1, cresc. added.
- M. 8, Vn 2, n3-4, slur removed; A, n1-3, slur added.
- M. 9, Cl, Vns, A, B, *p* added.
- M. 11, A, n1-2, slur added.
- M. 13, Cl, n3, slur added; B, cresc. added; Cl, n9, stacc. added.
- M. 14, B, n1, slur added; B, crecs. added.
- M. 16, Cl, n2-7, slur extended to n8.
- M. 17, Vn 2, *arco* added; Vn 1, b2, accent added.
- M. 18, Cl, Vn 2, B, *f* added; A, *f* moved from b4 to b1.
- M. 19, Vn 2, n1, *f* removed.
- M. 20, A, n5-6, slur added.
- M. 21, Obs, n2, slur added; Vn 2, n1, 3, 5, 7, slurs added.
- M. 28, A, n1, slur added.
- M. 35, Vn 2, n1, slur added.
- M. 37, Cl, n1, 4, 6, slurs added; Vn 2, n1, slur added.
- M. 41, Vn 1, n1-2, slur moved to n2-3; Vn 1, n3-4, slur changed to n4-6
- M. 42, Cl, Vn 2, B, *p* added.
- M. 43, Vn 1, n3, decresc./accent taken out.
- M. 45, Cl, n1, slur added.
- M. 46, Cl, B, b1, *p* added.
- M. 47, B, b1, *rinf* added.
- M. 49, Cl, B, n1, *f* added.
- M. 53, Cl, Vn 2, B, n1, slur added.
- M. 54, Cl, Vn 1, B, b1, *p* added.
- M. 57, Cl, Vn 2, n1, *f* added.
- M. 58, Vn 1, B, b1, decresc. added; Cl, n2, accent removed.
- M. 59, Vn 1, b1, *f* added.
- M. 60, Vn 1, b1, *f* added; Vn 2, b1, slur added; Cl, b4, *p* added.
- M. 63, B, b1, *sim* added.
- M. 65, Cl, n1-2, slur.

- M. 66, B, b1, *cresc.* added.
- M. 67, B, b1, *cresc.* added.
- M. 68, Cl, B, b3, *p* added; Vn 1, b4, accent added.
- M. 69, Vn 1, *f* moved from b3 to b1; Vns, B, b4, *p* added.
- M. 70, B, n2, *decresc.* added.
- M. 70, Vn 1, n1, slur added.
- M. 71, Vns, n1, slur added; B, n2, *decresc.* added.
- M. 72, Vn 1, B, b3, *p* added.
- M. 73, Cl, B, b1, *cresc* added.
- M. 74, B, b1, *p* added.
- M. 75, B, b3, accent added.
- M. 76, B, b1, *p* added; B, b3, accent added
- M. 78, All parts, *D.S. al fine* changed to *D.C. al fine*.

### Movement 3

- M. 1, Cl, b1, *p* added.
- M. 10, Cr 2, n1, slur added.
- M. 12, Ob 2, Cr 2, n1, slur added.
- M. 17, A, B, *p* added.
- M. 18, Cl, n1, 3, slurs added; Cl, n5, *stacc.* added; A, *p* removed; A, b1, slur added.
- M. 24, Vn 1, b1, *f* added; Vn 2, *f* moved from n2 to n1.
- M. 26, Vns, n2, 4, slur added; B, *f* removed.
- M. 27, Obs, n4-5, slur added.
- M. 28, Vn 2, b2, slur added.
- M. 29, Vn 2, n2, 4, slurs added.
- M. 30, Vn 2, n3, slur added; n5, *stacc.* added.
- M. 31, Vn 2, n1, slur added; n3, *stacc.* added.
- M. 32, Ob 2, n1, slur added.
- M. 33, Vn 2, n4, slur added.
- M. 34, A, B, b2, *f* removed.

- M. 35, Ob 2, n3, slur added; Ob 1, n4-5, slur moved to n-3-4.
- M. 36, Vn 2, n2, slur added.
- M. 37, Cr, b1, *f* added; A, n4, slur added.
- M. 40, Vn 1, b2, *f* added.
- M. 45, Ob 2, Cr 1, Vns, b2, slur added.
- M. 46, A, n1, slur added.
- M. 48, Cl, *p* added.
- M. 52, Cl, n3, stacc. added.
- M. 53, Vn 1, n1, stacc. added; Cl, n3, stacc. added.
- M. 54, Vns, n1, slur added; Vns, B, n3, stacc. added; Cl, n6, stacc. added.
- M. 55, Cl, Vns, A, B, n1, slur added.
- M. 56, Cl, B, b1, *fp* added.
- M. 58, Cl, b1, *fp* added.
- M. 60, Cl, b1, *p* added; Vn 1, n1, slur added; Vn 1, b1, cresc. removed.
- M. 61, Cl, B, b1, *f* added.
- M. 62, Cl, B, b1, *p* added.
- M. 63, Cl, B, b1, *f* added; Vn 2, b1, slur added.
- M. 64, Cl, B, b1, *p* added.
- M. 65, Cl, n6-7, stacc. replaced by slur.
- M. 69, Vn 2, B, b2, accent added; Cl, n6, stacc. added.
- M. 70, Vn 2, B, n2, accents added.
- M. 71, Vn 2, B, n2, accents added.
- M. 72, Cl, n1, stacc. added; Vn 2, B, b2, *f* added.
- M. 76, Cl, B, b1, *p* added; Cl, n3, 6, staccato added.
- M. 77, Cl, n4-6, stacc. added.
- M. 78, B, *p* added.
- M. 79, Cl, n3, slur added; n5, stacc. added; B, *f* added.
- M. 80, B, *p* added.
- M. 81, Vn 1, B, *f* added.
- M. 82, Cl, art. added; B, *p* added.

- M. 83, Vn 2, n2, *cresc.* removed.
- M. 86, Cl, b1, *p* added; n3, 4, stacc. added.
- M. 91, Cl, n1, stacc. added; n2, slur added.
- M. 92, B, b2, *rinf* added.
- M. 94, Cl, B, b1, *p* added.
- M. 95, Cl, B, b1, *f* added; Cl, n3, slur added; Cl, n5, stacc. added.
- M. 96, Cl, B, b1, *p* added.
- M. 97, B, *f* added.
- M. 98, Cl, *f* added; Vn 1, b2, slur added; B, n2, slur added.
- M. 99, Vns, b1, *p* removed.
- M. 100, Vn 1, n5, stacc. added.
- M. 102, Cl, Vn 1, *p* added; B, slur added.
- M. 104, Vn 2, B, b1, slur added.
- M. 105, Cl, n2, slur added; n4, stacc. added.
- M. 106, Cl, n2, slur added; n4, stacc. added; Cl, B, *cresc* added.
- M. 107, Cl, n2, slur added; n4, stacc. added.
- M. 109, Cl, n2, slur added; n4, stacc. added.
- M. 113, B, *f* added.
- M. 118, Vn 1, *f* removed.
- M. 121, Cl, Vn 2, B, b1, *p* added.
- M. 124, Cl, n2, slurs added; n4, stacc. added.
- M. 125, Cl, B, b1, *cresc* added; Cl, n2, slurs added; n4, stacc. added; n5, 7, 9, slur added.
- M. 126, Cl, n2, slurs added; n4, stacc. added; n5, 7, 9, slur added.
- M. 127, Cl, n2, slurs added; n4, stacc. added; n5, 7, 9, slur added.
- M. 128, Cl, n2, slurs added; n4, stacc. added; n5, 7, 9, slur added.
- M. 129, B, b2, dotted-half changed to dotted-quarter.
- M. 132, Cl, part has no articulation markings; Cl, Vn 1, B, b1, *f* added.
- M. 133, Cl, part has no articulation markings.
- M. 134, Cl, part has no articulation markings.

- M. 135, Cl, part has no articulation markings.
- M. 138, Vn 2, b1, quarter note/ eighth rest changed to dotted-quarter.
- M. 141, Vn 2, b1, *f* moved to m. 142, b1.
- M. 142, B, b1, *f* added.
- M. 148, Cl, n4, slur added.
- M. 149, Vn 1, n2, slur added.
- M. 150, Vn 1, n2, 4, slur added.
- M. 152, Vn 1, n1, slur added; Vns, n5, slur added.
- M. 153, B, n1, slur added; Vn 1, Vn 2, n2, 4, slurs added.
- M. 156, Cl, B, b1, *p* added.
- M. 157, Cl, n1, 3, slur added; Cl, n5, stacc. added; Cl, B, dynamics added.
- M. 158, Cl, B, b2, cresc. added.
- M. 162, Cl, n5-6, stacc. added.
- M. 163, Vn 2, B, n1, slur added.
- M. 164, Cl, Vn 1, B, b1, *p* added.
- M. 165, Cl, b2, articulations added.
- M. 171, Cl, Vn 2, B, n1, slur added.
- M. 176, B, n1, *p* added.
- M. 177, Cl, n1, slur added.
- M. 178, Cl, n1, 5, stacc. added.
- M. 179, Vn 2, B, n1, slur added; B, n3, *f* added.
- M. 185, Cl, n2, stacc. added.
- M. 187, Vn 1, n3, 6, stacc. added.
- M. 191, Vn 2, part has no articulation markings.
- M. 194, Cl, Vn 1, B, *p* added.
- M. 202, Cl, b1, part has no articulation markings.
- M. 203, Cl, n1, slur added.
- M. 205, Cl, n10, stacc. removed; B, b1, slur added.
- M. 208, Cl, *f* added.
- M. 214, Cl, n1, *p* added.

- M. 215, B, b1, *p* added.
- M. 218, Vn 2, b1, *p* added
- M. 221, Vn 2, n1, slur added.
- M. 227, Vn 1, B, b1, *rinf* added.
- M. 229, B, b1, *rinf* added; Vn 1, n2-3, slur removed.
- M. 230, B, cresc. added.
- M. 231, Vn 2, b2, *f* removed.
- M. 234, B, b2, *p* added.
- M. 242-3, Cl, B, b2, cresc. added.
- M. 245, Vn 1, b2, *tr* changed to *tr*.
- M. 247, Vn 2, B, parts have no articulation markings.
- M. 248, Vn 2, B, part has no art.
- M. 249, Vn 1, b1, *p* removed.
- M. 250, Cl, b2, part has no articulation markings.
- M. 253, Cl, n3, 6, stacc. added; Cl, n4, slur added.
- M. 257, Cl, Vn 2, B, b1, *p* added.
- M. 258, Cl, b2, part has no articulation markings.
- M. 260, Cl, n1, slur added.
- M. 261, B, b1, *f* added.
- M. 262, Cl, n3, 6, stacc. added.
- M. 263, Cl, n6, stacc. added.
- M. 264, Cl, part has no articulation markings.
- M. 265, Cl, n3, 6, stacc. added; Cl, n4, slur added.
- M. 266, Cl, n3, stacc. added.
- M. 270, Cl, n4-6, 10-12, stacc. added.
- M. 271, Cl, n4-6, stacc. added.
- M. 272, Cl, n4-6, 10-12, stacc. added.
- M. 273, Cl, n4-6, stacc. added; Cl, n7, 9, 11, slur added.
- M. 274, Cl, n4-6, stacc. added.
- M. 275, Cl, n4-6, stacc. added.

M. 276, Cl, n4-6, stacc. added.

M. 277, Cl, n4-6, 10-12, stacc. added.

M. 279, Cl, b1, *p* added.

M. 290, Vn 1, B, b1, *f* added.

M. 293, Cl, n4, slur added; Cl, n6, stacc. added.

M. 296, Cl, n4-6, stacc. added.

## CHAPTER IV

### SUMMARY AND CONCLUSIONS

Performing early nineteenth-century works on the instrument for which they were conceived changes the performer's perception and understanding of sound, style, musical notation, performance practice, and pedagogy. The knowledge acquired through the study of early instruments leads to 'historically informed' performances, and provides new life to familiar repertoire. Furthermore, period instruments bring a greater appreciation of early repertoire, often better suited to their subtle vocal sound and wide palette of articulations.

The majority of performers wishing to play instruments such as the five-key clarinet or chalumeau, in an attempt to experience music as did their colleagues from the past, are usually advanced clarinetists wishing to acquire performance practice information. Because of their background, they are both advantaged and disadvantaged: The distinct technical demands of the five-key boxwood clarinet require that clarinetists change their approach from that of the modern clarinet.

The early music movement has brought to light several early clarinet method books and fingering charts through modern reprint editions. These comprise primary sources of information on technique and performance practice. However, the absence of tangible aural references other than the instruments



themselves makes the pedagogy of this instrument difficult to assess, and musicians are often tempted to gravitate towards the familiar sound and playing techniques of the modern clarinet. When attempting to play the boxwood clarinet in the same manner as one would play the modern Böhm clarinet, the instrument feels resistant, out of tune, and the chromatic scale is nearly impossible to perform. It is advisable to study with an early clarinet specialist, in order to help discriminate between the techniques that transfer, and those that do not. Since formal instruction and practical guides for modern performers are not currently available; most players are self-taught. This study examines the current performance practice of the early clarinet, providing guidance to aspiring ‘early clarinetists,’ and outlining the main differences between modern clarinet and early clarinet techniques.

In order to establish current performance practice and pedagogy of the early clarinet, twenty-one early clarinet specialists and advanced students were asked to answer a short questionnaire about their approach to sound, posture, tone production, breathing, embouchure technique, articulation, fingerings, intonation, instrument selection, reeds, and the concept of authenticity. The collaborating specialists included David Barnett, Jane Booth, Tindaro Capuano, Nophachai Cholthitchanta, Lorenzo Coppola, Stephen Fox, Eric Hoeprich, Marketta Kivimäki, Colin Lawson, William McColl, Lawrence McDonald, Charles Neidich, Donald Oehler, Daniel Paladini, Melanie Piddocke, Albert Rice, David Ross,

Bernhard Röthlisberger, Colin Savage, Andrea Splittberger-Rosen, and Mingzhe Wang. The answers were compiled, summarized, and documented with current and historical literature on the early clarinet. Six summary essays were then prepared based on the participants' responses coupled with the author's own experiences. The information provided by these essays is the first attempt to codify current performance practice and approach to early clarinets.

The overriding advice given by the surveyed specialists was to inhibit the desire to make the early clarinet sound like its modern counterpart. Clarinetists should avoid imposing pre-conceived ideas, bring as little modern bias as possible, and aim to discover the instrument and the historical information it has to offer.

Essay 1 examines the motivating elements to study the early clarinet, the perspective acquired through the process, and the concept of authenticity. Specific instruction on hand position, angle of the instrument, and finger techniques such shading and the use of buttress fingers are given in Essay 2: *Managing the Fingers and Body*. Early clarinets are quite resistant, and require soft reeds to produce a focused sound, an even scale, a wide palette of articulations, and correct intonation. Essays 3 and 4 offer pedagogical advice on sound production, articulation, embouchure techniques, intonation, and fingerings. Since commercial reeds are not readily available for the classical clarinet mouthpiece's lay, facing, width, and tip opening, it is necessary to

examine the practices of modern specialists. Finally, the advantages and disadvantages of playing original instruments or modern replicas are weighed in Essay 6, including a complete list of the participants' main instruments.

The second purpose of this study is to present a revised performance edition of a French clarinet concerto in full score, reintroducing a significant work of the early nineteenth-century to the clarinet repertoire. Mathieu Frédéric Blasius (1758-1829) was a prolific composer, conductor, performer, and pedagogue of the classical era, and his influence helped establish the foundation for the present day excellence of French wind players. He taught clarinet at the *École gratuite*, the *Institut national de musique*, and was appointed professor of the first class at the *Conservatoire de Paris*. Blasius's output for clarinet comprises *Nouvelle méthode de clarinette*—a historically significant pedagogical work—several chamber music works, and four clarinet concertos. The latter illustrate virtuoso writing and playing characteristics of clarinetists at the *Conservatoire* upon its foundation.

Unfortunately, many of Blasius's works have been lost or forgotten. Literature on the subject of early clarinet repertoire presented several discrepancies as to the number of extant clarinet concertos by Blasius, details about their numerical title, key signature, edition, year of composition, and location of surviving copies. All available sources were examined in an attempt to clarify the identity of the surviving parts of *II<sup>e</sup> Concerto de clarinette* by

Frédéric Blasius, located in the Edwin A. Fleisher Collection of the Philadelphia Free Library.

The first step was to transcribe the parts into modern notation using professional notation software. The parts contained several inconsistencies with respect to articulations, dynamics, and ornamentation. Editing the concerto involved: correcting obvious note errors; making the phrasings, articulations, dynamics, and ornaments consistent among the parts; and where appropriate, adding suggestions for dynamics and articulation.

The clarinet is a comparatively recent addition to the orchestra and the musical world. A great deal of literature from the early nineteenth-century has been neglected, perhaps because it lacks technical challenges to the modern mechanism. With the exception of the Mozart and Stamitz concertos, there are few well-known significant works from its period of early development; French concertos being exceptionally rare. This performance edition is the first step in reviving a classical era French clarinet concerto.

Since the early 1980s, the early music movement has popularized the use of Urtext editions, period instruments, and has helped the revival of early clarinet music, method books, and fingering charts. Most notable are the reprint editions by Archival Reprints, J. M. Fuzeau and Minkoff. It is the hope of the author that this movement will continue to inspire the revival of works for clarinet, expanding the repertoire and knowledge of the clarinet's role in the

classical era. For example, Frédéric Blasius's Concertos Nos. 3 and 4 are not currently available and would benefit the clarinetist's repertoire.

Clarinet history has been thoroughly addressed in articles, books and dissertations. Early method books for clarinet, performance practice guides, and several solo and chamber music pieces have been revived through reprint editions. At this point, an early clarinet method book geared toward modern performers would be a welcomed addition to the aforementioned historical sources. This method would include fingering charts, exercises, etudes, orchestral excerpts, and a performance practice guide specific to clarinet repertoire.

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## APPENDIX A

## QUESTIONNAIRE AND CONSENT FORM

## Questionnaire

The Period Clarinet Project

- What were your reasons for undertaking the early clarinet?
- What role did *authenticity* play?
- Did you receive any instruction from a teacher/mentor?
- Do you currently have early clarinet students?

Period Clarinet Pedagogy

- What embouchure technique(s) do you currently use/teach?
- How did you arrive at this decision?
- Please describe your concepts of breathing/blowing.
- How do you teach sound production?
- What are your thoughts on articulation?
- What suggestions would you give students concerning intonation?
- Do you abide to any early clarinet method/fingering chart?
- Finally, how would you teach hand/body position?

Instruments

- Do you play original instruments, or modern replicas?
- In your opinion, are there any advantages/disadvantages to either?
- Do you oil the bore of your early clarinets?
- Please describe your two (2) main instruments and mouthpieces:
  - Maker and year
  - Model (If modern replica, which instrument was used as a model)
  - Material (Ex. European Boxwood, Brazilian Boxwood)
  - Number of keys
  - Temperament

Reeds

- Do you:
  - A) Make your own reeds
  - B) Modify commercial reeds
  - C) Play commercial reeds right out of the box

Philosophy

- What knowledge (if any) acquired on the early clarinet transferred and enhanced your modern clarinet technique?

- Do you believe that a clarinetist's 21<sup>st</sup> Century conception of sound influences his/her approach to the early instruments?

THE UNIVERSITY OF NORTH CAROLINA  
GREENSBORO

**CONSENT TO ACT AS A HUMAN PARTICIPANT**

Project Title: Early Clarinet Pedagogy, As Described by Modern Pedagogues/Performers

Project Director: Luc Jackman

Dissertation Advisor: Dr. Kelly Burke

Participant's Name:

DESCRIPTION AND EXPLANATION OF PROCEDURES:

A one-page questionnaire is sent electronically to each participant. The estimated duration is 20-30 minutes.

RISKS:

This research project involves no physical risks to participants. The pedagogical knowledge shared through this questionnaire may be used for dissertation purposes. Data will be accessible to the project investigator and his dissertation advisor only. It should be noted that a participant's unique responses to this survey, combined with the participant's professional reputation might allow any participant to be identified by a reader. Therefore, the researcher makes no promise of anonymity.

☐ The participant accepts to be mentioned by name as a participant in this study, and wishes that specific information on early clarinet technique be credited to his/her name.

☐ The participant accepts to be mentioned by name as a participant in this study, but would prefer that specific information on early clarinet technique not be credited to his/her name.

POTENTIAL BENEFITS:

Participants will have the opportunity to have their early clarinet knowledge and experience published in a D.M.A. dissertation. Aspiring early clarinet performers will have guidelines to undertake their project.

CONSENT:

Please keep this consent form for your documents. By completing and returning the attached questionnaire, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is voluntary.

The University of North Carolina at Greensboro Institutional Review Board, which insures that research involving people follows federal regulations, has approved the research and this consent form. Questions regarding your rights as a participant in this project can be answered by calling Mr. Eric Allen at (336) 256-1482. Questions regarding the research itself will be answered by Luc Jackman by calling (336) 404-0582, or via email at [lucjackman@hotmail.com](mailto:lucjackman@hotmail.com). Any new information that develops during the project will be provided to you if the information might affect your willingness to continue participation in the project.

## APPENDIX B

## EARLY CLARINET LESSON WITH DONALD OEHLER—CHAPEL HILL, AUGUST 2003

Note: In order to make this dialogue accessible to readers, most contractions were omitted, and implied words were added to clarify the context of the comments. Donald Oehler and the author played works by Lefèvre and Blasius throughout the lesson.

DO: "Out of curiosity: Why are you undertaking the early clarinet?"

LJ: "It has such a sweet sound, I believe it has more coloristic possibilities."

DO: "What do you see yourself doing with the early clarinet?"

LJ: "I hope to perform a great deal of chamber music later on."

DO: "Where?"

LJ: "As a college professor, with colleagues."

DO: "Maybe this is not the appropriate time to ask you this question... As one who spent a number of years with these instruments, I was in an unusual situation where I had colleagues at the University of North Carolina that were at this before me: Strings, keyboard, flute, and so forth. I had opportunities if I chose to play these instruments, and so I sought out the instrument, in the 1980s. Quite honestly, that is not so easily done. Most importantly, you need a fortepiano and someone who can play it."

LJ: "Actually, there are several students at UNCG taking early keyboard lessons from Dr. Andrew Willis: I plan on taking advantage of the situation."

DO: "Well then you have some colleagues to work with. I have known a number of clarinetists that obtain these instruments, and end up playing by themselves for a long time. I think that this issue must be considered when advancing on this project: You will constantly have to find colleagues. Just to forewarn you a little bit. I have two former students that have done just what you are doing, they are both teaching in universities now, and their clarinets are sitting idle."

LJ: "That is too bad."

DO: "It is. They discovered that it was hard to find colleagues—I am not trying to be negative about this—I am just trying to be somewhat realistic. As you proceed with this project, you will need to keep seeking out colleagues."

LJ: "I am willing to do that. I am in love with the instrument!"

DO: "I understand that, as long as you can get a keyboard. Ideally, you get involved with something like this: This is when you will find satisfaction in early music."

[Shows a picture of himself playing in a period instrument octet.]

LJ: "Sweet!"

[Chuckles.]

DO: "That was a great joy. Actually, we were playing in an orchestra and they sent the winds out to rehearse. The flutes got lost, literally..."

LJ: "What a surprise..."

[Chuckles.]

DO: "So the eight of us were sitting around warming up and chatting, then I said: Hey, this is an octet! We went to the library, and then sight-read music all afternoon. We had a great time. It really illuminates the music you play, since these instruments are probably closer to what they were playing... That is a lot of fun, if you can get involved with an octet somewhere... It is worth the effort."

[Pause]

DO: "Do these instruments belong to the school?"

LJ: "Yes, these are UNCG's replicas of Grenser clarinets by Stephen Fox."

DO: "What is this thing with a whole bunch of keys?"

LJ: "This is an interchangeable middle joint, making it into a twelve-key clarinet."

DO: "Oh I see, so you can cheat."



LJ: "Exactly! I have not yet experimented with it: I wish to learn the five-key first."

DO: "Good for you."

LJ: "I am looking for my own instrument and wish to discuss my options. I have been e-mailing a number of period clarinet geeks."

DO: "Looks like you are on top of things."

LJ: "This is part of my dissertation work: I am wanting to include a chapter on the modern pedagogy of the period clarinet which..."

DO: "Does not exist."

LJ: "Most people seem to be self-taught, even the early virtuosos I've read about. I am thinking about purchasing a replica, probably Viennese, five or six-keys."

DO: "Grenser seems to be the most popular model for replicas."

LJ: "Who made your horns?"

DO: "Mine are by Daniel Bangham. He made Anthony Pay's horns, I believe. He collaborated with Ted Planas—I can show you a couple of mouthpieces by Planas, the finest craftsman that I have ever seen. Bangham would do all the basic work, and Planas would finish the instruments, tune them, and make the mouthpieces. The two of them built the instrument that Tony Pay used. That was an important event, I happened to be in England at the time, which would have been in ca. 1986.

All the instruments have issues, but the clarinet does not really matter: It is all in the mouthpiece. Some people prefer instruments made out of European boxwood, some Brazilian boxwood... I have colleagues that play on original horns, but to find original horns that play at 430hz is nearly impossible. In the early 1980s, you could find them. People were just getting into this whole process. I had found one, and it was lost in the mail: It was never found."

LJ: "Ouch!"

DO: "Exactly, I don't even want to talk about it. My opinion is that no matter what we do with these things, it is only with our twenty-first-century perception

of what it might have been. If anyone ever tells me that *that is the way it sounded*, I don't even listen, because we have no idea."

LJ: "Well, isn't the instrument closer to what they used?"

DO: "The reproductions, probably. They played new instruments. Today, the original instruments are blown out."

LJ: "The good instruments were played to death, and the bad ones are probably the ones that survived in better condition."

DO: "That is an interesting theory, but there is no telling. The wood just does not last the constant playing. An accurate reproduction is probably more accurate and closer to what they played."

LJ: "Fresh wood..."

DO: "That's why I still believe in the importance of the mouthpiece. When you look at mouthpieces in museums, they have been refaced so many times... Here is an example."

[Shows the author a mouthpiece that seems to have been refaced several times.]

DO: "This is a copy of a Grenser, it is terrific, and has been played a lot. The table of the mouthpiece was not cut back. What happened is, the maker copied what he saw in a museum. Look at the tip: The thickness is explained by the constant re-facings. I try to imagine what it would be like if we put those facings back on. The tip would get smaller and smaller, which would be more realistic."

LJ: "Would the opening be any different?"

DO: "Probably a closer facing as well. The maker took a mouthpiece in a museum and literally copied it, also copying the facing. This was the one I started on, but it was a pain because I had to make reeds for it. It was very instructive however: I make my period clarinet students go through the process of playing double lip, right angle, make reeds... All these other mouthpieces are modernized, and it makes it more difficult to know what they heard then. This is my humble opinion."

LJ: "Do you play exclusively on wooden mouthpieces?"

DO: “No, I have others. I know a clarinetist that only played wooden mouthpieces, until they started warping during a recording session. He then started alternating with plastic mouthpieces. This is one step further away from what the period performers experienced. When you go down that road... Play for me, I would love to hear you play.”

[The author performs Lefèvre’s *Sonata No. 1 Opus 1.*]

DO: “Is that the only fingering for c<sup>3</sup> [third partial] you use? Try this one: [Fifth partial].”

[The author resumes playing.]

LJ: “I have problems with b.”

DO: “I just half-hole it. Or avoid the note altogether...”

LJ: “Ornament your way around it?”

DO: “Something like that.”

[The author plays a couple of phrases.]

LJ: “Is there any way to combine these two notes [b<sup>1</sup> and c#<sup>2</sup>]? Do you slide them?”

DO: “Just tongue the note. Rub your finger on your nose about three times, and combine the sliding with an articulation.<sup>132</sup> Adding these keys to a<sup>2</sup> will give you a b-flat<sup>2</sup>. Use the c#<sup>2</sup> key. Keep this finger down. When you are coming from a g<sup>2</sup>, it is easier to slur.”

LJ: “It is more in tune, but very stuffy.”

DO: “Yeah, but that’s neat!”

[The author resumes playing the third movement of the *Sonata*.]

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<sup>132</sup>Backofen points out the difficulty of the b<sup>1</sup> to c-sharp<sup>2</sup> combination, especially if these notes are to be slurred: “The difficulty can become greatly reduced in this manner: The little finger rests on the B and C# keys almost at the same time, so that the transition from one to the other, up as well as down, takes place simply through a slight slide [of said finger].” Kohler, 23-24.

DO: “I congratulate you! How long have you been playing on these horns?”

LJ: “About a month, but have been reading about them for years. Historically I am getting fairly knowledgeable.”

DO: “I bet! I believe that on these instruments, we need to discover the notes that are the *worst* in the modern sense of the word. Learn to vocalize the bad notes;  $f^2$  for example, there is so much you can do with that note. There is a tendency for modern clarinetists to find the notes that really ring—that sound like a modern clarinet—and try to make the others sound the same. It is actually the opposite. The reason we have the modern clarinets is that the early ones were so problematic. Clarinetists then were the same as us: They were plumbers looking for a way to improve the instrument. Some were attached to the sound, and that is why the five-key instruments were played up until the 1880s. They would not give up the sound, but the majority of players were looking for a way of improving the instrument and getting rid of the *funky* notes. My experience has been to find these covered notes—the cross-fingered notes—and then make the other ones match them. Rather than to make the covered notes match the clear ones. In time, you will get an even scale. You can really be penetrating on these horns. There is a tendency to reach for what we know, so we are trying to make it sound like a [modern] clarinet rather than to discover the instrument. For example, play the  $f^2$ : It is a careful/gentle note. I think this is another reason why these mouthpieces are so closed: If you have a light reed on a closed mouthpiece, you can make these covered notes sound good. As far as the fingerings, they are all a little different. You have to make up your own. Then you get used to your own horn. These are the horns I use. You want to get a b-flat with *corps de rechange* for a. I use the Vandoren German cut [*White Master*] reeds.”

[Experimenting with a mouthpiece.]

DO: “I question the facing on this one. Do you have any idea what you are looking for?”

LJ: “I don’t!”

DO: “Do you have any other reeds? This one feels too soft. I have a spool of thread somewhere...”

LJ: “I need to get some of that.”

DO: “ COTTON! Only cotton, do not get nylon or anything else. Make sure it is cotton, and get some beeswax. Take a piece of thread and run trough the wax with your finger. You could use dental floss, but because of the uneven pressure when wrapping it around the tenon, it could warp the bore. I have seen oval bores: This wood is very soft. Cotton is not strong enough to warp the bore and if too much pressure is used, it will break.”<sup>133</sup>

[Experimenting with the author’s mouthpiece.]

DO: “Is this the only mouthpiece you’ve played?”

LJ: “This is it.”

DO: “ You need to be able to compare it with something. I am not sure about this reed/mouthpiece combination.”

LJ: “Where would you get mouthpieces like these?”

DO: “I don’t know who’s making them these days.”

[DO and the author start playing warm-up licks.]

LJ: “I brought some Blasius duets.”

DO: “Lets play them!”

LJ: “This mouthpiece seems to work better. Nevertheless, you need to try them to tell me if I am in the ball park.”

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<sup>133</sup>Adjustments must constantly be made due to humidity changes. Fröhlich gives the following advice on how to wrap thread on the tenons: “One should also see that the thread on the tenons is always good; otherwise the joints will not fit well when assembled, which is detrimental to the tone because the bore is altered. If the thread is so rotten that it breaks, good, strong, waxed thread should be wrapped around the tenons. In this process of adding new thread, begin at the far end of the tenon, being certain that it is always wrapped carefully and tightly in the grooves, so that there will be little danger of the thread coming loose when assembling the clarinet even if the tenons shrink slightly. After winding the thread tightly in the grooves from the outer end of the tenon toward the body of the clarinet, the direction is reversed. This time, however, the thread should be wound diagonally and not in the grooves, taking care to cover the tenon evenly in all places. The instrument should be assembled several times during this process to assure the proper fit. When finishing the winding, the thread should again be put into the groove and a knot tied. The grooves should be somewhat conical, wider at the front than at the back, in order to assure the best fit and to prevent the pieces from being broken when the instrument is assembled.” Rousseau, 170.

DO: “It feels better than what you started on. Yours feels like there is no facing on it. Ask a specialist to copy a facing from one of mine.”

LJ: “Did you have your mouthpieces refaced?”

DO: “Every mouthpiece I’ve ever owned has been refaced, because most of the people who make them do not know about facings.”

LJ: “They make mouthpieces... Shouldn’t they know about facings?”

DO: “No, because who ever makes the clarinet makes the mouthpiece... Makers are not necessarily mouthpiece specialists. You need someone with whom you can discuss your needs and preferences. Try these, then you will know what works for you, and get your favorite facing copied.”

[Blasius *Duets*/mouthpiece and instrument comparisons.]

DO: “You couldn’t imagine how many hours I spent trying to make the first reed for this mouthpiece.”

LJ: “They all seem to be darker than the one I am playing on right now. May we play this section again, switching horns? I would like to know what you think of this set up, and am curious to try the Bangham.”

LJ: “This horn [Simiot copy by Daniel Bangham] seems smaller.”

DO: “This one [Grenser copy by Stephen Fox] is heavier duty.”

LJ: “The c<sup>#1</sup>/g<sup>#2</sup> key is such a wonderful invention!”

DO: “The time I got these horns, I was playing in these orchestras in New York and Boston. We played Haydn, Haendel, and others. They did not want stuffy notes; they wanted *in-tune* notes. Therefore, I had this eleven key [pulls out another boxwood clarinet from a dusty case], and I suffered. So when I got these [Simiot], I knew I needed the g<sup>#2</sup> key. It cost a couple of extra hundred dollars, but it was necessary.”

LJ: “If I start out with a five-key, can I add keys?”

DO: “Yes, but you don’t want more than this instrument [nine-keys]. It seem wrong to me to have that many keys [pointing at a twelve-key clarinet], unless you want to go that route. Here is a full German system made out of boxwood.”

LJ: “This is too late for my purpose.”

DO: “It is basically a five-key, with added keys. It is a Scandinavian instrument. It is a shame that we do not have the original bell. You can see that there are too many keys, it does not work with boxwood, and you loose the resonance. Then I have another one. [Pulls out yet another instrument...]”

LJ: “Do you play all of these?”

DO: “I don’t want a horn I can’t play. So, yes! This one is much earlier (ca. 1820-30): It is basically a five-key clarinet and is played as such. They just started sticking keys on it just to make it work. In the process, makers changed from the boxwood to the African black wood.”

LJ: “Where is this one from?”

DO: “I can’t remember. It says *Martinka, Prague*. I think it is for the 1860s.”

LJ: “So before the Boehm revolution, they were all five-key clarinets with added keys.”

DO: “I think so. Then the Klosé instrument came along. Here is an Oehler system with a Zinner mouthpiece. It is a great horn. I have all these horns to link the five-key with the modern French Boehm clarinet. I did not go any earlier than the five-key. You could experiment with a two-keyed instrument, or chalumeau...”

LJ: “When they switched from boxwood to grenadilla, they could afford to drill more holes and add keys.”

DO: “That was the point. It was much more resonant.”

LJ: “Then the seal advantage of the counter-sunk tone holes.”

DO: “Exactly.”

LJ: “The piece of leather on the older models...”

DO: "Didn't cover all that well."

[Pause]

DO: "The mouthpiece will make it easier. Start with the  $f^2$  and keep working with it until it becomes a comfortable note. It is a hard note to control. Learn to vocalize with the inner embouchure, and find it! Then try matching the other notes to your  $f^2$ : That is the starting point. Listen to good recordings: Hoeprich is the best player in my opinion. I have heard him live. He did not come from the modern clarinetist's perspective, so I think that his mind is freer. For example, I bet you warm up with the same lick on the period than on the modern."

LJ: "Not quite as chromatic..."

DO: "People bring their modern conception of sound to the early instrument. When I started, it was so problematic because of the mouthpiece. Eric sent me one reed! I played with the reed on top, using a double lip embouchure, until I could figure it out. I have not played it seriously in three years. I try to bring what I learn on the period clarinet to the modern horn. It would take me about six months to get my early clarinet chops back."

LJ: "It is a completely different instrument..."

DO: "Try these mouthpieces for a while."

LJ: "Do you not play the period clarinet anymore?"

DO: "No reason to... If something comes up, then I will get back into shape. What happened is that the early music movement, like the electronic music movement, has faded into the fabric of musical life. If you listen to the radio, they do not even mention when the orchestra is performing on period instruments. There was a time when it was advertised. The excitement has faded away."

LJ: "Do you oil the original instruments?"

DO: "No. A fellow in Boston told me it could crack them: They have survived for over a hundred years without a drop of oil..."

LJ: "Thank you for the mouthpieces."



DO: "If you have only been playing for six months, you are way ahead. I have never heard of tutoring on these. The people who get into this are very advanced players: That is why most of us are self-taught. I can tell you what my experiences are..."

LJ: "That is what I need."

DO: "My feeling is that I've seen a lot of people rush into this. The first thing they do is modernize it by adjusting tone holes, modernizing the mouthpiece: They are going in the wrong direction. It just sounds like a modern clarinet with problems. Then there is the reality of investing so much time and money without having anyone to play with."

LJ: "Should I purchase my own instrument?"

DO: "Take your time. Play these horns for a while; just get a custom mouthpiece. In the meanwhile, make contacts. I will give you contact info of period clarinet people. Most are good about sharing information. Since the 1980s, England has advanced quite a bit."

"The horns will sound better once they are played for a long period. If you purchase a clarinet, get the Bb/A combination. One thing you learn from playing these is that they are just pieces of wood. Since I started playing the early clarinet, I have been less fussy about material. Any problems you may have on the modern clarinet are amplified on the old instruments. Some fingerings transfer. Before you run off and purchase some, give it a year. Invest in a good mouthpiece. Get some German 2.5 and play them on my mouthpiece: No adjustments. Spend some time with them, and then get this plastic one refaced. One step at a time, you have time in the next two years. When you feel comfortable with my mouthpieces, get yours refaced to copy the one you like. Then settle, get your own mouthpiece, you will know what you like. Then you have your own mouthpiece, and you get to know this horn. You will be in a better position to invest in a horn once you have acquired this knowledge and experience."

LJ: "So people who undertake these are advanced players."

DO: "The pedagogy issue... They are professionals. Yet, it is a totally different instrument. I am glad to have started on a funky horn: I had to start from scratch. I looked at the pictures. Lefèvre says to go to the store a get a good reed... Nothing has changed!"

LJ: "Backofen says to never swab your clarinet..."

And if entirely finished playing, he should take it apart and clean it of all moisture, though not by swabbing, which would remove from the instrument the fine slime which gradually fills the raw pores, giving the instrument an uncommon advantage (and which also gives to used clarinets, if they have been well maintained and not played out-of-tune, the preference to brand-new ones), but rather by standing the separate pieces on end. When the instrument is dry, he can swab it out from time to time, but only if it is very dry. He should do this particularly before oiling it, which is best done with sweet almond oil.<sup>134</sup>

DO: "Like seasoning a frying pan. Imagine what life was like: No heat or electricity. Beeswax and cotton thread: I use it on my modern horns. You just make up your own fingerings..."

LJ: "Thank you so much for your help."

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<sup>134</sup>Kohler, 10.

## APPENDIX C

EARLY CLARINET LESSON WITH CHARLES NEIDICH—NEW YORK, JANUARY 2004.

[CN Play-tests the author's six-key Lotz replica by Michael Hubbert. This test comprised a slow chromatic scale covering a three and a half octave range, stopping several times to comment or experiment with alternative fingerings.]

CN: "It is not bad actually. It doesn't really have an e-flat<sup>1</sup> does it?"

[Resumes playing the chromatic scale.]

CN: "I think that this should be taken out."

[Referring to the wax inserted in the third tone hole of the left hand joint.]

CN: "I don't think you ever play an f<sup>1</sup> this way."

[Traditional F fingering: Thumb and second finger of the left hand.]

CN: "Most of the time, I play f<sup>1</sup> this way."

[Same as above, adding the third finger of the left hand, and second and third fingers of the right hand.]

CN: "It is a good mouthpiece, that is very interesting."

LJ: "Does this reed work on it?"

CN: "It feels very good. There are many possibilities for e<sup>3</sup>, but you should work on this one.

[e<sup>3</sup> fingering: Register key, thumb, second and third fingers of the left hand.]

CN: "When I played the early clarinets, I used to carry some wax. You can never be too careful. The wax in this tone hole makes c<sup>3</sup> problematic."

LJ: "Let's take it out."

CN: “f<sup>1</sup> is now good, but c<sup>3</sup> is still a little problematic. Perhaps the undercutting is a little off.”

LJ: “Too much of a swoop?”

CN: “Maybe.”

LJ: “Would it benefit from a more angled undercutting?”

CN: “Perhaps, I do not really know much about that stuff. I am judging from what I feel. This f<sup>1</sup> is actually very good.”

[Fingering: Thumb, second and third fingers of both hands.]

LJ: “I find that the b<sup>1</sup> is very sharp, but apparently, that can be corrected by taking wood out of the bell.”

[CN continues to test the instrument, this time with the reed on top.]

LJ: “Do you ever play this way?”

CN: “I never found that it was worth while. You can always experiment, as I have: It is fun! “

LJ: “Do you play single lip?”

CN: “I play single lip, and use a mouthpiece patch. You have to understand that I was never interested in *authenticity* when I undertook the early clarinet. I was interested in information the instrument had to offer.”

LJ: “I feel that the instrument changes your perception of the repertoire.”

CN: “That’s right! The composers knew the instrument; they knew what to write and what to avoid. In addition, what interested me was how the writing and the instrument pulled each other. I thought that that was fascinating. Then some things are just fun.”

[Plays a short articulated passage.]

CN: “Articulations like this for example. The reed-above position and original mouthpieces did not give me enough information to make it worthwhile.

However, this is a good mouthpiece. It is the first Lotz mouthpiece that I have tried that works this well. It looks a little wider than the originals. I tried making reeds for the originals: They were incredibly narrow. This is a little wider, and works nicely.”

[Plays a scale.]

CN: “And it has quite a nice sound. I think that you are set.”

LJ: “I feel that most of the time, I have a tendency to over blow the instrument. My modern conception of sound might be a disadvantage.”

CN: “Well, it is a disadvantage. People find all sorts of ways to play these instruments nowadays. People often play with a lot of pressure as opposed to airflow. With this instrument, pressure will make the instrument stop.”

[Demonstrates.]

CN: “I have a very concrete sense that the air is going through the instrument. I play the modern horn this way as well, but even more so on the early instrument. There is a center to the air. You could still work on intonation with wax and undercutting. The  $a^2$  is a little low. Lets take this wax out.”

[Pause]

CN: “I actually like it better. Sometimes when you experiment with wax, jam it all the way in the tone hole so that it modifies the undercutting. One thing I learned from the old instruments is to constantly adjust the height of the register vent. This will eventually become very important. Many intonation issues in the clarion register are treatable this way. I believe that this technique was used by performers of the time.”

[The author plays a few notes. Then plays  $c^3$  with a fifth partial fingering and is instructed to revert to the third partial fingering.]

CN: “That is already not bad. You have to get used to that. Third partial  $c^3$  is a good note on your instrument. Most important when practicing, try to get the airflow going in. Do not worry about the sound. At first, do not even worry about intonation. Work to find the center of the notes. Then you can adjust the tone holes with wax, but you must first find the center of the notes.”

[Pause]

CN: “The way you start practicing is long scales. If the notes are stuffy, try to open them up. Do not think too much; try to feel. Find the center of the notes. From f, play the F major scale.”

[The author begins the F major scale.]

CN: “Open your mouth. Open more! Find out how much you can open your mouth. Very strong on the top teeth. Stretch the jaw (woah). I would try to play the regular fingerings, and get a sound out of them. Do not resonate right away.”

LJ: “The b does not work.”

CN: “This is a little lower than what I experienced. On the instruments that I know, if I play this way, it almost gives me a b-natural.”

[Demonstrates a b with the first finger of the right hand, and all fingers of the left hand down.]

LJ: “It’s a little low...”

CN: “But I am sure that’s the way they played it. In the repertoire, you will not find any sustained notes in that register. The first example of an actual melody down there is the Mozart clarinet concerto. He makes a melody with the two notes he should not use. It is spectacular that you find this *espressivo* melody. It seems clear that Lotz made Stadler’s instrument with a b key. With this key, you also get a b-flat. This was quite revolutionary.”

LJ: “So, these notes were used because of the new keys.”

CN: “They had to. Stadler’s goal was to improve the low register.”

LJ: “That’s why he preferred playing second clarinet to his brother, and extended the range downwards by adding keys...”

CN: “I think so... The high register of these instruments is quite good. You can play just about anything above the b<sup>1</sup>. Chromatic passages and certain trills are tricky, but the actual notes are quite clear. They all work.”

LJ: “The further away from the fundamental, the more choices.”

CN: “Too many choices at times. That is always my problem in the high register, but the chalumeau register without the keys is problematic. You can try the double holes—like the recorder—but they do not work so well. Cavallini used a six-key instrument, which is amazing. I am wondering if he had double holes. The other thing to realize with early instruments is that you had the basic instrument, but virtuosi customized them: They had special instruments. That is why Stadler worked with Lotz to develop the basset horn, which had all the chromatic notes in the low register. Another example is Hermstedt, who developed the thirteen key instrument to play the Spohr *Concerti*.”

LJ: “When you play the Spohr, do you use a thirteen-key?”

CN: “The instrument I use most often has eleven keys. It would be a little easier with thirteen. The Spohr *Concerti* are interesting because you can see the evolution of the instrument. They were written ten years apart. The third was played on an instrument that had two rings.”

LJ: “The predecessor of the Albert system?”

CN: “They all led to the Albert, or Bärmann systems. Adding keys was common. However, the rings were an innovation. Hermstedt was never comfortable playing *Concerto No. 4*.

LJ: “It is so difficult, even on modern horns.”

CN: “They are all difficult. The issue of keys is interesting; I never thought that you needed a specific number of keys for specific works. Everything concerning keys during that period is mishmash. The virtuosi had their own instruments, and they could add keys. You find flutes with more keys earlier than clarinets perhaps. The reason is that keys were very expensive. The instrument makers did not make the keys themselves; they contracted metal workers. To add a key could perhaps double the price of an instrument. This information I get from Rudolf Tutz.”

LJ: “He is hard to get a hold of...”

CN: “He is, but what a fascinating character. You find instruments with fewer keys even throughout the first fifty years of the nineteenth century. Because even then, the instruments with fewer keys were cheaper. The reason you find

more keys on flutes in the eighteenth century is the same reason you find more ivory flutes than ivory clarinets.”

LJ: “Why?”

CN: “The flutists were richer: It was the instrument of aristocracy. Anyway, the average player used what was cheapest [fewer number of keys]; they were also conservative pressures to adding keys. People learned a certain way, and did not necessarily want to re-learn fingerings.”

LJ: “Is this is why the Müller system was never accepted in the Paris Conservatory?”

CN: “Indeed. It was not accepted at the Conservatoire, but it was played everywhere else. If you look at the repertoire of Lefèvre, Devienne, and others composers connected with the Paris Conservatory, it looks like it was written in the 1740s: It is very old fashion. Therefore, it makes sense that the instruments would reflect that as well. Only a couple of years later, you have Reicha who wrote music that forced people to play on newer instruments.”

LJ: “It would have been too difficult on a five-key.”

CN: “Right. Later on, when valves were added to horns, Wagner wrote parts that changed keys too often to allow sufficient time to change crooks. Players had to use valve horns.

LJ: “This is how the repertoire pulls the instrument.”

CN: “Right, then the mechanical advancements of instrument allowed the music to go even further. Now play a scale.”

[The author starts playing a F major scale.]

CN: “You can get a better sound. You have to feel where the sound is. Stretch your mouth, so you can get more mouthpiece: The bottom lip is the key.”

LJ: “It feels higher on the reed.”

CN: “You’ve got to find it. You cannot play this instrument with a fixed embouchure and expect every note to work. The same applies to the modern



clarinet, but it lets you sort of get away with it. On the older instruments, forget about it. This is what you learn on the older instruments.”

[As the author plays, CN instructs to open the mouth more, as in saying *woah!*”]

CN: “Do not change the angle, just open your mouth. Now go down the scale, a little faster. Try to find each note. Use the regular fingerings, and do not worry. Feel it! Already you are sounding better. Practice this often. Now play a F major arpeggio. Work with the regular fingering for  $c^3$ , so you learn how it feels and how to adjust it. Play a C major arpeggio starting on e. Work to find the exact placing of each note, if it is not in tune...”

LJ: “Don’t worry about it?”

CN: “Don’t worry about it. Feel where the clarinet resonates. It is not badly out of tune, it is actually good. When you feel the notes, then you will understand which notes need to be fixed. Also, the instrument will get better as you play, which makes sense.”

[The author plays the first clarinet part to Mozart’s *Divertimento No. 1* for basset horn trio.]

CN: “Use the regular  $c^3$  fingering. Try to make it work. Just open your mouth. Finding the placement of this note will help the other notes. Then you can play  $c^3$  with the fingering of your choice. Nevertheless, playing the regular  $c^3$  fingering will help you with the other notes. The attraction of these instruments is that you get this immediacy of sound, and a nice decay. If you support too much, you will squash the instrument. This informs you how to play this piece: There is a nice pairing of the lifting phrases and the response of the instrument. The lift is easy, what is not so easy is to go through the note.”

[Demonstrates.]

CN: “With the  $f\#^2$ , you can’t push on it too much. Let the instrument tell you things: It starts by producing this good sound. Play a  $g^1$ , and open your mouth. Let the air decay, and bring the fingers down.”

LJ: “Do you support the second note?”

CN: “I never think of support, I think of airflow. Let the instrument speak. Not tight, I don’t want a tight sound.”

LJ: "May I try again?"

CN: "Sure, but don't think so much. It is coming, do not worry."

LJ: "Should I tongue these?"

CN: "For this kind of combination, I'll show you tomorrow what kind of changes I made on my instrument. You can use the sliding technique."

[Pause.]

CN: "Everything is done with the air. A lot the articulations are analogous with playing the period bow. It is very difficult to sustain a note as you go through the bow. Understand that when composers wrote a slur, they implied *diminuendo*. It gets softer after the initial attack: Do not try to push. They had the conception of *good notes* and *bad notes*. What is the French terminology for bad/up-bow? It starts with a V..."

LJ: "Vilain?"

CN: "Why else would they have a V? Who knows? That sounds right: Vilain. That was the conception. Now play the first long and let it decay. Open your mouth. Go on. Really try to go *woah* with your jaw. Get the air in: The air is everything."

## APPENDIX D

## MODERN NOTATION OF LEFÈVRE'S FINGERING CHARTS

5 Key Clarinet  
Fingering Chart  
(according to Lefèvre)

Low Notes  
Standard Fingering

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The diagram illustrates the modern notation of Lefèvre's fingering charts for a 5 Key Clarinet. It is divided into two main sections: 'Low Notes Standard Fingering' on the left and 'High Notes' on the right. Each section contains a vertical stack of 12 fingering charts, each with a corresponding musical note on a staff. The charts use colored dots (purple, pink, white) to indicate finger placement on the keys. The musical staff on the right shows the notes from C4 to C6, with a key signature of one sharp (F#).

5 Key Clarinet  
Fingering Chart  
(according to Lefèvre)

Clarinet Register  
Standard Fingering

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Note: The fingering provided for  $b^2$  is actually an alternative  $c^3$  fingering.

5 Key Clarinet  
Fingering Chart  
(according to Lefèvre)

High Register  
Standard Fingering

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